DOCUMENT RESUME

ED 124 960 CS 202 790

TITLE English 391, 392, and 393--Advance Program: Man Learns to Communicate His Ideas.
INSTITUTION Jefferson County Board of Education, Louisville, Ky.
PUB DATE 72
NOTE 105p.

EDRS PRICE MF-$0.83 HC-$6.01 Plus Postage.
DESCRIPTORS Communication (Thought Transfer); Composition Skills (Literary); *English Instruction; *Gifted; Grade 10; Grammar; *Language Arts; *Literature Appreciation; Secondary Education; Semantics; Vocabulary Development

ABSTRACT

For those students who qualify, the Advance Program offers an opportunity to follow a stimulating curriculum designed for the academically talented. This guide for tenth grade English was designed to help the student learn to appraise both the scientific and the aesthetic facets of language and to view the specific and general interactions between language and civilization. Units in the guide emphasize the areas of language, literature, and composition and their interrelationships. The linguistic approach to the history of language (begun in ninth grade) is extended, with a practical, contemporary application of semantics. (JM)

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ENGLISH 391, 392, AND 393–ADVANCE PROGRAM MAN LEARNS TO COMMUNICATE HIS IDEAS

1972

JEFFERSON COUNTY PUBLIC SCHOOLS

Department of Curriculum Development
and
Supervision

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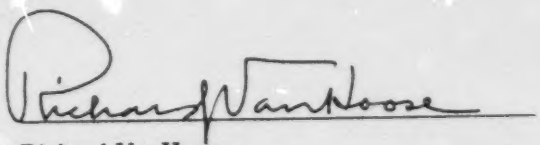
FOREWORD

The opportunity to restudy the curriculum and to assess it in terms of the needs and interests of the students of today is the most significant aspect of any year-round plan of school reorganization.

During 1971-72, teachers and supervisors have studied, evaluated, and finally, rewritten courses into sixty-day units of work. In all rewriting, emphasis has been placed on relevance to the needs and interests of the students.

Preliminary units of work have been tested and evaluated in the classroom in order to establish effective guidelines for the development of the new courses. Evaluation and revision of these new courses will continue during the implementation of the Elective Quarter Plan.



Richard VanHoose
Superintendent
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ENGLISH 391, 392, AND 393–ADVANCE PROGRAM
MAN LEARNS TO COMMUNICATE HIS IDEAS

INTRODUCTION

The basic aim of this course sequence is to enable the student to understand language as a disciplinary field which has vast implications in the life of man. As the student pursues the theme, **Man Learns to Communicate His Ideas**, he has opportunities to appraise both the scientific and aesthetic facets of language and to view the specific and general interactions between language and civilization.

The program enhances, enriches, and deepens the thought processes set in action by the ninth grade theme, **Man's Power with Words**. The units extend the student's understandings in the areas of grammar and mechanics, composition and rhetoric, and vocabulary and spelling, and project the linguistic approach to the history of the language, begun in the ninth grade, with a practical, modern-day application of semantics. Within the courses, specific units emphasize the areas of language, literature, and composition; however, a thorough reading of the entire course reveals the different interrelationships of these basic areas.

This course eliminates material from previous curriculum guides that is no longer relevant to the interests and abilities of today's students. It retains former selections and adds new ones only as they augment the theme of this course.

COURSE TOPICS AND MATERIALS

English 391

Grammar: *Senior English Review Exercises* (pages 39-62)
Composition: *A Composition Practice Book* (pages 35-46)
Semantics: *Language in Thought and Action* (chapters 1-9)
Modern Prose Style: *Essays for Modern Youth* (units 1-8)
Greek Drama: *The Medea*

English 392

Grammar: *Senior English Review Exercises* (pages 63-93, 106-112)
Composition: *A Composition Practice Book* (pages 47-82; essays 1-4)
Semantics: *Language in Thought and Action* (chapters 10-17)
Modern Prose Style: *Essays for Modern Youth* (units 9-19)
Literature: *The Prince*
Elizabethan Drama: *The Merchant of Venice*
Poetry: *Sound and Sense: An Introduction to Poetry*

English 393

Composition: *A Composition Practice Book* (pages 83-106; essays 5-9)
Essay: *The Essays of Counsels Civil and Moral of Francis Bacon*
Novel: *A Separate Peace*
Drama: *A Man for All Seasons*
Our Town
Poetry: *Sound and Sense: An Introduction to Poetry* (chapters 5-10)

ENGLISH 391–ADVANCE PROGRAM
MAN LEARNS TO COMMUNICATE HIS IDEAS

Course Description

English 391 aids the student in the recognition and use of acceptable grammar techniques through a concentrated study of the most common errors committed in the English language; it further aids him in developing effective writing skills with emphasis on form, style of expression, and logical development in paragraphs and multi-paragraphs. The student studies the functions of language, emphasizing the power of language to express man's thoughts and influence his behavior. Through a study of selected short modern essays, the student becomes acquainted with various types of essays, methods of development, and the significance of the essay as a method of communication. An introduction to the early drama, concentrating on the Greek tragedy, helps to make him aware of drama as a unique method of communicating ideas.

Prerequisite

Eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Concentration on Grammar: *Senior English Review Exercises* (pages 39-62)	3 weeks
Concentration on Composition: *A Composition Practice Book* (pages 35-46)	2 weeks
Semantics: *Language in Thought and Action* (chapters 1-9)	2 weeks
Modern Prose Style: *Essays for Modern Youth* (units 1-8)	2 weeks
Greek Drama: *The Medea*	3 weeks

General Objectives

Understands the power of language to influence man's thoughts and behavior.

Demonstrates compositional potential in the communication of ideas.

Performs writing skills in correlation with the literature being studied.

Translates effective and unique ways of communicating ideas and attitudes through the language, style, and technique of the essay, drama, novel, nonfiction, and poetry.

Behavioral Objectives

Given representative practice exercises in *Senior English Review Exercises*, the student will identify and correct the fifteen most common errors committed in the English language.

Using the selection in *A Composition Practice Handbook* entitled "How to Write an Essay," the student will write paragraphs and multi-paragraphs demonstrating correctness of form, style of expression, and logical development according to the criteria given.

Using criteria for compositional skills given in *A Composition Practice Handbook* and models in *Essays for Modern Youth*, the student will write a composition of at least three paragraphs developing a selected topic.

Using *Language in Thought and Action*, the student will develop a multi-paragraph theme from the topic sentence, "Language does not rule man; man controls language," citing at least three illustrations of language being used to express man's thought and influence his behavior.

After studying *Essays for Modern Youth*, the student will define the essay form, delineating the characteristics of the essay which distinguish it from other literary forms, and cite three or more examples of essays from everyday reading (e.g., newspaper or magazine articles, advertisements).

After studying *Essays for Modern Youth*, the student will define six types or classes of essays (i.e., personal or familiar, philosophic, character sketch, descriptive, editorial, and critical), briefly explaining a method for developing each type of essay; and then the student will write at least one essay of each type correlated with the literature selections studied.

After studying *The Medea*, the student will (1) describe the characteristic style, techniques, and staging of early Greek drama and (2) write an essay explaining the functions of drama as a distinctive and highly effective medium for the communication of ideas and emotions, using illustrations from *The Medea*.

GRAMMAR

Behavioral Objective

Given representative practice exercises in *Senior English Review Exercises*, the student will identify and correct the fifteen most common errors committed in the English language.

Textbook

Wood, Earl F. *Senior English Review Exercises*. (pp. 39-62).

Other Source

Warriner, John E. *English Grammar and Composition*.

Background Study

Review grammatical terminology and define any terms students do not clearly understand.

An essential thing to remember about language is that it is a tool–language does not rule man; man controls language. As a tool, language offers the user an opportunity to convey his thoughts according to his skill and purpose. Since there is not just one right way to convey thoughts, the task of the student is to find **the** one way among the many to make his communication most effective. Adhering strictly to one set of rules cannot be the goal of the student writer, for exceptions to prescribed rules are numerous; however, as he follows the conventions of his language's usage, a student's confidence in his ability to communicate will increase.

Ideas for Development of the Study of Common Errors in Language Usage

Fifteen of the most common errors in the convention of language usage are presented. Practice exercises follow a brief explanation of each error.

Lack of parallelism

Ideas of equal importance merit equal, balanced, or parallel structure. Sentences involving equal or coordinate elements not parallel are not grammatical. Parallelism is involved in any sentence having equal ideas connected by coordinate elements. Equal ideas may be presented in simple parallel structure or in more complex ones. The forms presenting the equal ideas may be words, phrases, or clauses. Using nouns or pronouns, parallelism may be characterized by a specific case, number, or person; using verbs, the parallelism may relate to tense, voice, or mood. The coordinating conjunctions most frequently used to connect the equal ideas are **and, but, or, nor**, and **for**.

In formal writing, each part of a parallel structure must pair with and be identical to the corresponding part of the other parallel structures. There is a trend in less formal writing, however, to parallel or balance ideas less rigidly.

F. Van Wyck Mason was my history teacher **who wrote historical novels** and **who was always interesting**. (The parallel structures in boid-faced type are both relative clauses but are different in inner or deep structure.)

F. Van Wyck Mason was my history teacher **who wrote historical novels** and **who taught interesting classes**. (This is parallel at the formal level. Both relative clauses are balanced in pattern form of a past tense verb followed by direct objects in plural voice. Replacing **interesting** with a determiner ending in **-al** would increase the formality.)

Infinitive-gerund:

Examples

Nonparallel:	Marilyn likes swimming and to sew.
Parallel:	Marilyn likes **swimming** and **sewing**.
Parallel:	Marilyn likes **to swim** and **to sew**.
Nonparallel:	To read and writing are his favorite activities.
Parallel:	**Reading** and **writing** are his favorite activities.
Parallel:	**To read** and **to write** are his favorite activities.
Nonparallel:	Leaving the small provincial village and to get to New York were David's goals.
Parallel:	**Leaving the small provincial village** and **finding someone to help him get to New York** were David's goals.
Parallel:	**To leave the small provincial village** and **to get to New York** were David's goals.

Suggested Exercises for Student Practice

1. To breathe, to listen, and relaxing were the pleasures Hugh was seeking.
2. Wanting to go, going, and to fly by jet were the chief problems Spiro considered.
3. Shane was reluctant about revealing his past, about getting involved in a gunfight, and to make friends.
4. Fred was hesitant about sailing, to swim, or scuba diving.
5. Jody liked playing with his fawn and to go hunting with his father.
6. Ace liked to play electronic music and switching to the drums.

Phrase-clause: If one element of the parallelism has a clause, then so must the other. Be careful to check for subjects and predicates. If the beginning element is a phrase of any type, then the other must be, too.

Examples

Nonparallel: Bob knows Shakespeare because of Bob's English ancestors and because Bob went to Oxford. (phrase and clause)
Parallel: Bob knows Shakespeare **because of Bob's English ancestors** and **because of Bob's Oxford education**. (prepositional phrases)
Parallel: Bob knows Shakespeare **because Bob has English ancestors** and **because Bob went to Oxford**. (two clauses)

Nonparallel: Because of his determination and because he was enthusiastic, Harry Houdini became the world's greatest escape artist. (phrase and clause)
Parallel: **Because of his determination** and **because of his enthusiasm,** Harry Houdini became the world's greatest escape artist. (two phrases)
Parallel: **Because he was determined** and **because he was enthusiastic,** Harry Houdini became the world's greatest escape artist. (two clauses)

Suggested Exercises for Student Practice

1. Mary begged Chester for his book and to bring it to her class the fifth period.
2. Does the teacher ask who is important and about the latest news?
3. The pilot told the stewardess to check the radio or she should calm the passengers.
4. Jack London had thought whether he should continue writing adventure stories or to stop altogether.
5. Beth dreamed that she could dance and play the harp.
6. We saw a movie based on a novel by Katherine Porter which was mysterious and to be about a ship.

Misplaced correlatives: In Part I, conjunctions (words that join equal elements) were listed. When conjunctions are used in pairs, they are called correlative conjunctions (e.g., **either . . . or, both . . . and, neither . . . nor, not only . . . but,** and **not only . . . but also**). Each member of the correlative conjunction pair must be followed by the same structured element.

Examples

Nonparallel: Jim either was a genius or a madman.
Parallel: Jim was **either a genius or a madman.**

Nonparallel: A borrower neither be nor a lender.
Parallel: **Neither a borrower nor a lender** be.

Suggested Exercises for Student Practice

1. Not only could Na'pi be powerful but he could also be ineffective.
2. Neither had Jack London the time nor the personality for quiet living.
3. Not only is skill in surgery required but also ability in public relations.
4. The students both studied in the library and on the campus.
5. The homesteaders both farmed in the West and against the cattle barons guarded their homesteads.

Unnecessary shift in person, tense, and voice: Once the person, tense, or voice have been initiated in a sentence, the writer must not shift to different ones.

Examples

Nonparallel: A person ought to go to college, and then you should do your best while there. (shifting from third to second person)
Parallel: **A person** should go to college, and **he** should do his best while there.

Nonparallel: As Shane was standing at the saloon bar, along comes this cowboy and starts a fight with him. (shifting from past to present tense)
Parallel: As Shane **stood** at the saloon bar, along **came** a cowboy and **started** a fight with him.

Nonparallel: If you painted that picture, a great deal of paint was used. (shifting from active to passive voice)
Parallel: If **you painted** that picture, **you used** a great deal of paint.

Suggested Exercises for Student Practice

1. Roy realized he had been negligent as he was sitting around all day doing nothing.
2. My mother is less than five feet tall, and she was always the shortest person in her class.
3. Nobody should tell their friends everything.
4. Gayle was shouting, "Bravo!" and she was cheered, too.
5. The snake from the swamps swallowed the eggs, and they were found in their stomachs.

Improper series: Two or more equal ideas must be expressed in identical structure patterns.

Examples

Nonparallel: Sir Thomas More was loyal, devout, and always did the right thing.
Parallel: Sir Thomas More was **loyal**, **devout**, and **moral**.

Nonparallel: Sandra liked apples, oranges, and sipping cider.
Parallel: Sandra liked **apples**, **oranges**, and **cider**.

Suggested Exercises for Student Practice

1. Starrett decided to stay on his farm, to help his neighbors, and be unafraid of the cattle barons.
2. Roger admitted that he was flippant, insolent to his peers, and had been heading for trouble since early morning.
3. Jody lifted the fawn, spoke to it, and was soon carrying it home.
4. A new teacher in Jefferson County has to be certified, vaccinated, and have a tuberculin test.
5. The Advance Program teaches a unit on the Pawnees, the Blackfoot, or whatever the units suggest.

Incorrect case of nouns or pronouns

Before a gerund: In formal writing, automatically use the genitive or possessive case before a gerund. In instances where the situation is permanent or when the gerund is the subject, use the genitive.

Examples

Wrong: Gene loved to listen to Joan Sutherland singing.
Right: Gene loved to listen to **Joan Sutherland's** singing.

Wrong: Danilova dancing saved the ballet.
Right: **Danilova's** dancing saved the ballet.

Suggested Exercises for Student Practice

1. I liked Whitman writing on immortality.
2. Aretna singing was inspired.
3. Her father objected to Candice dating the hippie.
4. Sir Thomas More refusing to yield baffled Henry VIII.
5. Mr. Cassell refusing the promotion was a great surprise.

Predicate pronoun after a finite verb: The pronoun in such situations will be in the nominative case.

Examples

Wrong: The thief was him.
Right: The thief was **he**.

Wrong: The winner should have been her.
Right: The winner should have been **she**.

Suggested Exercises for Student Practice

1. I'd transfer, if I were him, to Advance Program English.
2. It was us who removed the litter from the park area.
3. The man standing by the Brown's door is him.
4. That woman is her holding onto the flag in *Hair*.
5. It was me in the library, conferring with the Media Center librarian.

Subject of an infinitive: The subject of an infinitive is in the objective case.

Examples

Wrong: She taught he to skate professionally for Grenoble's events.
Right: She taught **him** to skate professionally for Grenoble's events.

Wrong: They named I to be chairman of the students' group.
Right: They named **me** to be chairman of the students' group.

Suggested Exercises for Student Practice

1. I don't have she to complain to.
2. The principal asked we to study harder.
3. Mr. Ochsner knew she to be the best runner in the 440 relay.
4. The group chose he to be the representative from our homeroom.
5. Coach Corso selected they to start the game.

Predicate pronoun after an infinitive: The predicate pronoun after an infinitive is in the objective case.

Examples

Wrong: I wanted the president to be she.
Right: I wanted the president to be **her**.

Wrong: Tom guessed the masked man to be he.
Right: Tom guessed the masked man to be **him**.

Suggested Exercises for Student Practice

1. The detective determined the delinquent to be he.
2. Our President believed his opponents to be we.
3. The Senate voted its speaker to be he.
4. The Girls' Counselor knew the culprit to be she.
5. Coach Holman said he judged the best lineback to be I.

Direct object after a verb or verbal: The direct object after a verb or a verbal is in the objective case.

Examples

Wrong: Will you send Mrs. Merrill and I a letter?
Right: Will you send Mrs. Merrill and **me** a letter?

Wrong: Who did the committee recommend to play for the prom?
Right: **Whom** did the committee recommend to play for the prom?

Suggested Exercises for Student Practice

1. Dave hit John and I.
2. Who are you rewarding for having reasoned rhetorically?
3. Mr. Stratton is an instructor who we all enjoy.
4. He they elected Mr. Teen-Ager of Jefferson County.
5. The sailor helped Harold and she is sailing.

Object of a preposition: The noun or pronoun used as an object of a preposition is in the objective case.

Examples

Wrong: Give the book to Hattie and I.
Right: Give the book to Hattie and **me**.

Wrong: Paul went to the game with Don and I.
Right: Paul went to the game with Don and **me**.

Suggested Exercises for Student Practice

1. He ought to negotiate with you and I.
2. Please call the office for John and he.
3. Mrs. Keller said that she was tired of Bob and we.
4. That is the student with who he came.
5. Her mother sat between Julia and I, unfortunately.

Lack of agreement

Subject and predicate: The subject and predicate should agree in number and person.

Examples

Wrong: Everyone do their best or else suffer the consequences.
Right: **Everyone** do **his** best or else suffer the consequences.

Wrong: None of the lions are violent.
Right: **None** of the lions **is** violent.

Suggested Exercises for Student Practice

1. My family of seven members support the drive.
2. The leader with ten guards and six staff members travel.
3. Hazel's brother is one of those bullies who never fights.
4. Neither Mr. Draut nor Mr. VanHoose are ever late.
5. Each of the "Mission Impossible" cast go scurrying up the wall.

Pronoun and antecedent: A pronoun agrees with its antecedent in number and gender but not in case.

Examples

Wrong: Each student should do their best on the AP exam.
Right: **Each** student should do **his** best on the AP exam.

Suggested Exercises for Student Practice

1. Helen spoke to their principal.
2. The principal spoke to their teachers on his faculty.
3. The City of Louisville is abolishing their parking meters.
4. The family supports the Louisville Fund with what we can.
5. I give as much time to the Veterans Hospital as it can help.

Dangling element

The dangling modifiers that give the most trouble are those appearing at the beginning of a sentence. At the end of the sentence they are generally more awkward than confusing.

Participle: Generally, the main clause can be revised so that it contains a subject which the participle can modify.

Examples

Wrong: Dancing at the fair, the ferris wheel turned over.
Right: **Dancing at the fair,** I saw the ferris wheel turn over.

Wrong: Divided into four sections, Lisa's mother received her beautiful new divan.
Right: Lisa's mother received her beautiful new divan, **which was divided into four sections.**

Suggested Exercises for Student Practice

1. Walking across the surface of the lake, Dr. Ray sighted his first giant water spider.
2. Trimmed in monkey fur, Ray Jones gave his wife a beautiful new coat.
3. Coming into O'Hare Airport, Chicago was quite a city.
4. Toiling for low wages, the unique specimen was mounted by the professor.
5. Curled in the latest fashion, Betty paid for her hairdo.

Infinitive: The agent that obviously carries out the infinitive's action is generally missing from the main clause.

Examples

Wrong: To dance well, several courses of training need to be taken.
Right: To dance well, the **student** needs to take several courses.

Wrong: To ride with skill, the horse must be trained.
Right: To ride with skill, **one** needs a well-trained horse.

Suggested Exercises for Student Practice

1. To walk in mystery, the veils must be opaque.
2. To sleep blissfully, the mattress must "Serta-ly" be firm.
3. To swim with ease, the water must be shallow.
4. To quote a verse, the lines should be short.
5. To dream of love, the night and stomach must be calm.

Gerund phrase: Often the subject is not expressed and the dangling modifier has nothing to modify.

Examples

Wrong: On entering the house, the lamps were gleaming.
Right: On entering the house, **I** saw the lamps were gleaming.

Wrong: On memorizing the long prologue, the poem became memorable.
Right: On memorizing the long prologue, **I** thought the poem was memorable.

Suggested Exercises for Student Practice

1. On setting sail, the prow rose from the deep.
2. On entering the hall, the door slammed.
3. From walking in the rain, the raincoat was wet.
4. After eating rich desserts, the calories multiplied.
5. Through reading the advertisement, the newspaper brought sales.

Elliptical clause: An elliptical clause is usually a subordinate clause with some parts left out, often the subject and predicate.

Examples

Wrong: When but a babe in arms, my father fought the Germans.
Right: When **I was** a babe in arms, my father fought the Germans.

Wrong: When behind the barn, all our lights went out.
Right: When **I was** behind the barn, all our lights went out.

Suggested Exercises for Student Practice

1. When three hours old, my mother walked down the hall.
2. When sixty years old, my cat had kittens.
3. When one hour old, my dog had her second litter.
4. When six years of age, Abraham Lincoln wrote the Gettysburg Address.
5. When twenty years of age, the **Titanic** went down.

Double negative

Do not combine the adverb **not** or its contraction with other negative words (e.g., **none**, **no**, **no one**, **nothing**, **nobody**, or **nowhere**). Also, avoid using **scarcely**, **hardly**, or **only** with the previously listed words. There are other words that have negative concepts such as **without** and **but that**. These should not be used with the list given.

Examples

Wrong: Without scarcely any money, the widow reared her boys.
Right: **With scarcely** any money, the widow reared her boys.

Wrong: Shelley couldn't do nothing more than he did.
Right: Shelley **could do nothing** more than he did.

Suggested Exercises for Student Practice

1. Uncle Jim shouldn't hardly ought to have cut the hay so early.
2. Jody couldn't do nothing more about his fawn than he did.
3. Without making hardly a noise, Rascal caused a lot of garden damage.
4. There cannot be any doubt but that Sterling North scarcely had not much love as a child.
5. If Pandora hadn't only the key, we would not have had none of the trouble we had.

Incorrect tense in sequence and mood

Different tenses used together in a sentence must be in logical sequence. Shifting from past to present or from poetic or historical present to simple past are not considered conventional usage. The same care in keeping verbs in logical sequence applies to the various verbals as well.

Present perfect for past: The past tense is used to time up to but not including the present.

Examples

Wrong: Martin has skated an hour this morning.
Right: Martin **skated** an hour this morning.

Wrong: During the morning session we have learned much about linguistics.
Right: During the morning session we **learned** much about linguistics.

Past for the present perfect: The present perfect covers events that have happened in the past, but the period of time reaches to and covers the present.

Examples

Wrong: I believe in what I learned.
Right: I believe in what I **have** learned.

Wrong: Did you smoke for ten years?
Right: **Have** you **smoked** for ten years?

Past for past perfect: The past perfect tense is used for previous past (i.e., for an event that happened in the past).

Examples

Wrong: Elisabeth wanted to travel until she flew by jet.
Right: Elisabeth **had wanted** to travel until she flew by jet.

Perfect infinitive for the present infinitive: The perfect infinitive indicates that the infinitive action took place before the main verb action. The present infinitive is the accepted form.

Examples

Wrong: Sharon wanted to have gone.
Right: Sharon wanted **to go.**

Wrong: Jody wanted the fawn to have behaved.
Right: Jody wanted the fawn **to behave.**

Sequence: If action is being presented in the present, then the tenses relevant to the present are used. The same practice is followed in recounting events from the past; the past tense is used. When events of different time are indicated, appropriate tenses are used.

Examples

Wrong: Those who have eaten in a revolving dining room have wanted to talk about the experience.
Right: Those who have eaten in a revolving dining room (from the past through the present) **will want** to talk about the experience.

Suggested Exercises for Student Practice

1. Rappaccini replied, "Daughter, I had not seen a pest in the garden."
2. Esther said she thought her friend is more efficient than most typists.
3. Sir Thomas More saw that the king had brooding the next year.
4. Meeting new friends Carl has asked when they could visit again.
5. The couple wanted to have taken the trip before but decided they had better wait until they are earning more money.

Incomplete sentence (sentence fragments)

Frequently sentence fragments follow sentences almost like afterthoughts. They are used more in oral than in written communication. Four types of incomplete sentences follow:

Infinitive phrase fragment: An infinitive may not serve as the main verb.

Examples

Wrong: To get to Cape Kennedy in time to interview the director. (missing subject and main verb)
Right: Burt wanted to get to Cape Kennedy in time to interview the director.

Dependent clause fragment: This fault occurs most frequently in writing through the use of a period between the main and subordinate clause.

Examples

Wrong: We stayed at home. After we had done all that planning, too.
Right: We stayed at home after we had done all that planning, too.

Wrong: Poe died in poverty. Though he invented the literary form of the short story.
Right: Poe died in poverty though he invented the literary form of the short story.

Participle phrase fragment: This often results from the careless use of the period for the comma.

Examples

Wrong: Thinking about the wonderful things she could buy with her egg money. The farmer's daughter tripped and dropped her basket of eggs.
Right: Thinking about the wonderful things she could buy with her egg money, the farmer's daughter tripped and dropped her basket of eggs.

Wrong: Brecht dropped from the political scene. Grieving for his dead leader.
Right: Greiving for his dead leader, Brecht dropped from the political scene.

Appositive fragment: This fault results from the use of after thoughts or expansions.

Examples

Wrong: Laird thinks that the study of language is interesting. Stimulating and exciting.
Right: Laird thinks that the study of language is interesting, stimulating, and exciting.

Suggested Exercises for Student Practice

1. The horse was put to pasture. The one who won the Preakness.
2. We went to see the Belmont. Since Mrs. Wright, Mr. Hancock, and Mr. Combs had been to the Derby and the Preakness.
3. Arnie and I went to the golf driving-range. Since we had a few hours unscheduled time.
4. The racing team vacationed on Daytona's beautiful white beach. To get some well-earned rest.
5. The Writers' Workshop submitted entries to the National Contest. The AAUW members.

Faulty reference of pronoun

This error generally occurs when the pronoun is made to refer to an entire idea rather than to a specific person, event, or thing. In some instances, the antecedent may be omitted or the emphasis may shift.

Vague reference of pronouns

Examples

Wrong: In the driver's manual it says to press lightly or to feather the brake, Mr. Penner.
Right: The driver's manual says that the driver should press lightly or feather the brake, Mr. Penner.

Wrong: Students like the way Mrs. Glenn treats you as an adult.
Right: Students like the way Mrs. Glenn treats them as adults.

Ambiguous reference of pronouns

Examples

Wrong: After our speaker greeted our principal, he bowed to the secretary.
Right: After he greeted our principal, our speaker bowed to the secretary.

Wrong: The trainer slapped the horse and he tossed his head.
Right: When the trainer slapped him, the horse tossed his head.

Suggested Exercises for Student Practice

1. Mr. Taft dislikes the senator because he is from Ohio.
2. Man-of-War was shod in the stables, but sometimes they were removed.
3. In the reference book it explains why it can rain in the desert.
4. In the middle of the night it gives you the creeps if the dog barks at it.
5. The group agreed on this special project and it was helpful.

Faulty punctuation of restrictive and nonrestrictive elements

A restrictive modifier is so much a part of the element it modifies that it cannot be omitted without changing the meaning of the sentence; such a modifier is not set off by commas. A nonrestrictive modifier expands but does not restrict the meaning; nonrestrictive modifiers may be omitted without changing the meaning and are set off by commas.

Relative clause

Examples

Wrong: Mr. John Donovan who was born in Baltimore is the new department head.
Right: Mr. John Donovan, who was born in Baltimore, is the new department head.

Participle phrase

Examples

Wrong: The girl riding the horse won the award for attendance.
Right: The girl, riding the horse, won the award for attendance.

Wrong: People, living in glass houses, shouldn't throw stones.
Right: People living in glass houses shouldn't throw stones.

Appositive

Examples

Wrong: Shelley the poet was a chemist.
Right: Shelley, the poet, was a chemist.
Right: The poet Shelley was a chemist.

Suggested Exercises for Student Practice

1. Four students, Kurt, Charles, Jon, and Don were helping in the lunchroom.
2. Robert Frost a sensitive person wrote beautiful poetry whether on a snowy evening or in a woods.
3. *A Man for All Seasons* a play about Sir Thomas More is popular with the more intelligent students.
4. Racing around the track the girl led the string of racehorses.
5. The day when we arrive has not been determined by the highjackers.

Common fault

This error occurs when a comma is used where either a semicolon or a period should be used. Three ways to correct this error are to replace the comma with a period, to join the two parts with a coordinating conjunction, or to make one part subordinate to the other.

Examples

Wrong: Ashe easily beat his rival's score, his extra weight gave him an advantage.
Right: Ashe easily beat his rival's score. His extra weight gave him an advantage.
Right: Ashe easily beat his rival's score, and his extra weight gave him an advantage.
Right: Because of Ashe's extra weight, he easily beat his rival's score.

Suggested Exercises for Student Practice

1. I think John Fowles' book *The Magus* is exciting, it saved my weekend.
2. The two wires in Mother's sweeper cord pulled loose, they must be connected before she can use it.
3. My favorite fish is flounder, my sister's is cod.
4. "I can't eat onion," said Hugh apologetically, "I have allergies."
5. The Dior dress cost a great deal of money, there is no way to be sure it will look good on Elaine.

Incorrect position

Modifiers should be placed as close as possible to the sentence elements they modify.

Adverb: An adverb should refer to the word modified and should be as close to its referent as possible. The position of an adverb modifier can affect the meaning of a sentence and may shift according to the writer's purpose.

Examples

Subject Emphasis: **Only Wayne** knows the address.

Object Emphasis: Wayne knows the **address only**.

Predicate Emphasis: Wayne **knows only** the address.

Phrase: The incorrect position of a prepositional phrase can cause confusion.

Confusing: The casserole appeals to men with an aroma of meat.
Better: The casserole with an aroma of meat appeals to men.

Confusing: I ate a pie baked for a man who can spot a tasty treat at the riverside park.
Better: At the riverside park, I ate a pie baked for a man who can spot a tasty treat.

Clause: Place modifying clauses near to the elements they modify.

Confusing: Tom borrowed a pencil from a classmate that was too short.
Better: Tom borrowed a pencil that was too short from a classmate.

Confusing: There was a horse in the stable that never raced.
Better: In the stable there was a horse that never raced.

Appositive: An appositive should have a position adjacent to the element in apposition.

Confusing: A collection of Hemingway's first short stories is worth considering *In Our Time.*

Better: *In Our Time,* a collection of Hemingway's first short stories, is worth considering.

Confusing: The boa Alice is as gentle as the earthworm that squeezer of our largest animals.

Better: The boa Alice, the squeezer of our largest animals, is as gentle as the earthworm.

Suggested Exercises for Student Practice

1. The newly married couple bought an old house from a realtor that was not painted.
2. We watched *Waiting for Godot* on our portable television set which ran on Broadway for two years.
3. The plumber installed the new bathtub for the wealthy owner that had new silver-plated handles.
4. The hippie slept in the abandoned house of the owner that had need of face-lifting.
5. The chef made the pizza for the film star with the thinnest dough.

Words commonly confused

These words may be so similar in spelling or so related in meaning that they become confusing. There are hundreds of these "troublesome twins," and an unabridged dictionary provides the best guide for their use. The following list of words commonly confused represents but a fraction of a fraction of a possible list.

Examples

1. access - excess
2. adapt - adept - adopt
3. advice - advise
4. affect - effect
5. farther - further
6. all together - altogether
7. allude - elude
8. allusion - illusion
9. in back of - behind
10. between - among
11. blond - blonde
12. can - may
13. censor - censure
14. cite - sight - site
15. compare - contrast
16. disinterested - uninterested
17. economic - economical
18. elicit - illicit
19. emigrant - immigrant
20. famous - notorious

Suggested Exercises for Student Practice

1. Did James Bond have (excess, access) to the Chaos files?
2. Steffi is an (immigrant, emigrant) from Switzerland.
3. My first Sunday School teacher's name (alludes, eludes) me.
4. Will you stand (in back of, behind) the building?
5. Shakespeare is a (famous, notorious) dramatist.

Tautology

This term for a type of common error indicates the needless repetition of a thought, idea, statement, or word. *Redundancy* is defined as an act or instance of needless repetition Both terms are used to indicate unnecessary duplication.

Examples

Wrong: The new plane is a more bigger than the old model.
Better: The new plane is **larger** than the old model.

Wrong: He advanced forward in his drive for promotion.
Better: He **advanced** in his rank.

Suggested Exercises for Student Practice

1. Helen of Troy's beauty and good looks were appreciated.
2. That experience was dear and costly to all of Troy.
3. The army retreated back to yesterday's position.
4. The professor was famous and at the same time well known.
5. As far as I know and to the best of my knowledge, the common cold continues to mystify and puzzle research teams.

Faulty comparison

The common error in faulty comparison is either an illogical or incomplete comparison. An illogical comparison attempts to compare things which are not capable of being compared or else uses inexact elements. Replace the erroneous terms **than any of** with **than any other of**; avoid using **of any**.

Examples

Wrong:	I like Walter de la Mare's "The Ghost" better than any of his poems.
Right:	I like Walter de la Mare's "The Ghost" better than any other of his poems.
Wrong:	John McCormack was the best of any tenor singer of his day.
Right:	John McCormack was the best tenor singer of his day.
Wrong:	The parks here are as excellent as any other city.
Right:	The parks here are as excellent as those in any other city.
Incomplete:	Bill is tall, if not taller, than Jon.
Revised:	Bill is as tall, if not taller, than Jon.
Incomplete:	I trust her more than Alice.
Revised:	I trust her more than I trust Alice.
Revised:	I trust her more than Alice does.
Incomplete:	Our new principal uses less discipline.
Revised:	Our new principal uses less discipline than our former principal did.

Suggested Exercises for Student Practice

1. Jet travel is faster.
2. Snead is the best golfer of any.
3. The water in Louisville is better smelling than any other city.
4. Craig's new models are better made.
5. Louisville is as clean as any Southern city.

Improper subordination

Faulty subordination occurs when the most important idea is placed in the subordinate clause and the least important in the main clause.

Examples

Faulty: One bright clear day in June, the Indian trader was walking along the dusty road when two rocket planes landed on his range.
Improved: On a clear bright day in June, two rocket planes landed on the Indian trader's range as he was walking down the dusty road.

Faulty: The poodle was carefully trimmed, when he whipped the Doberman pinscher.
Improved: In spite of the Poddle's careful trim, he whipped the Doberman pinscher.

Suggested Exercises for Student Practice

1. Though he was one of the astronauts, he used to work for my Uncle Sam.
2. Because Edward used drugs, he lost his popularity and his life.
3. Although Phil didn't have enough money, he wanted to go to college.
4. The rattler uncoiled but he didn't strike.
5. Although her pet escaped, Mrs. Simpson intended to take good care of him.

Suggested Activities

Assign the exercises in the *Senior English Review Exercises*, pages 43-62. Explain explicitly any errors or sentence structures that students do not clearly understand.

Vocabulary

appositive
case
clause
comparison
correlative conjunction
coordinator
dependent clause
direct object
finite verb
gender
gerund
independent clause
infinitive
nonrestrictive element
participle
predicate adjective
predicate nominative
redundancy
restrictive element
semantics
sentence fragment
subordinate clause
subordinator
tautology
tense
verbal
voice

COMPOSITION

Behavioral Objectives

Using the selection in *A Composition Practice Handbook* entitled "How to Write an Essay," the student will write paragraphs and multi-paragraphs demonstrating correctness of form, style of expression, and logical development according to the criteria given.

Using criteria for compositional skills given in *A Composition Practice Handbook* and models in *Essays for Modern Youth,* the student will write a composition of at least three paragraphs developing a selected topic.

Textbook

Skelton, Zan L., Jr. *A Composition Practice Book,* (pp. 35-62).

Background Study

Review the section of the textbook entitled "Writing the Paragraph," pages 3-11.

Ideas for Development

Answer and discuss the following questions:

What is a "reference book"?

What is an "essay question"?

What makes a character interesting?

What kind of information can be found in a good dictionary?

What constitutes good study habits?

What is meant by the "fundamentals of a sport"?

With what matters is the story of Medea concerned?

What are some things to be considered when describing a person?

What are some local community problems?

Suggested Activities

Write a paragraph describing and explaining the use of each of the following reference books:

Current Biography

Dictionary of American Biography

Who's Who in America

Reader's Guide

Barlett's Familiar Quotations

World Almanac and Book of Facts

Write a one-paragraph answer to each of the following questions:

Why did William the Conquerer feel justified in his invasion of England in 1066?

In mythology, who was Zeus and how did he become supreme ruler of the earth?

Write a paragraph describing the most interesting character in *The Medea.*

Write a paragraph describing your study habits in English.

Write two paragraphs in which you explain the fundamentals of your favorite sport.

Write two paragraphs discussing good usage of the dictionary.

Prepare a brief outline of one of the following topics and then write a composition based on the outline:

How Appearance Reveals Character

The Ideal Teacher

Television Commercials

How to Read a Newspaper

How to Study

Choosing One's Friends

The Value of Traditions

The Importance of Daydreams

A Significant World Problem

A Recent Scientific Achievement

Write a three-paragraph sketch on a person you know well.

Write three paragraphs in which you discuss a local community problem.

Write paragraphs describing one or more interesting characters from some outside reading.

Watch a game of sports either on television or in your community; take notes and report your observations to the class.

Give an individual report on a Greek play or participate in a panel discussion of various Greek plays.

Vocabulary

almanac
anecdote
bibliography
central idea
conclusion
consult
current
detailed
dictionary
embodied
encyclopedia
essay
example
exodus
fundamental
general
guide
illustration
interview
introduction
invasion
justified
local
logical
mannerism
mythology
outline
quotation
rambling
reference
simulated
sketch
textbook
topic
topic sentence
transition word

SEMANTICS

Behavioral Objective

Using *Language in Thought and Action,* the student will develop a multi-paragraph theme from the topic sentence, "Language does not rule man; man controls language," citing at least three illustrations of languge being used to express man's thought and influence his behavior.

Textbook

Hayakawa, S. I. *Language in Thought and Action,* (chs. 1-9).

Other Sources

Chase, Stuart. *The Power of Words.*
_____ . *The Tyranny of Words.*
Girsdansky, Michael. *The Adventure of Language.*
Thurman, Kelly. *Semantics.*

Background Study

Research the history and development of the English language.

Review the history of the English language.

Become familiar with semantic principles.

Ideas for Development of the Study of *Language in Thought and Action*

Chapter 2: Look for instances in which someone is in danger of substituting fictitious maps for reality, as did the mother of Margaret.

Chapter 3: Selecting a subject about which the reader is almost completely uninformed (see p. 53, IV), write a one thousand word essay consisting solely of sweeping generalizations, broad judgments, and unfounded inferences. Use a great many loaded words. Subtract five points for each verifiable fact used.

Chapter 4: If one were compiling a dictionary and had only the quotations listed on p. 65, what definitions could be given for the words "shrdlu" and "wanky"? Try not to give a one word definition but write out a ten or twenty word definition.

Chapter 5: Keep a list of the number of times and the various ways during a chosen day when a meeting of friends is begun with remarks about the weather.

Chapter 6: Since the relative lack of information and the flood of affective connotations in advertising is notorious, analyze the examples on pp. 94 and 95; separate the informative connotations (those which convey verifiable information on which agreement can be readily reached) from the affective connotations (those which express attitudes and judgments open to differences of opinion) into two parallel columns for contrast.

It is necessary to be able to sort out of any utterance the information given from the speaker's feelings toward that information. Revise the item "Man of Peace," p. 98, using the same basic information but with warm approval of Mr. Beck's undertaking.

Chapter 7: Write the copy, draw (or describe) the illustrations needed, and lay out a campaign (dinners, appointing of committees, personal solicitations) for a local fund-raising drive.

Chapter 8: Take the short prose and verse passage on pp. 137-139 and find out by careful analysis what the author is trying to communicate; what affective elements help him to convey his meaning; what elements, if any, obscure his communication; and how successful, on the whole, the author is in conveying his ideas and feelings to the reader.

Chapter 9: In light of what is said in Chapter 9, study the poems on pp. 157-159 with the goals as outlined on p. 157 as a guide.

Suggested Activities

Prepare a short paper on one of the following topics:

The Misuse of Language in Nazi and Communist Propaganda

"What's in a Name?" Would a Rose by Any Other Name Smell as Sweet?

Extensional vs. Intensional Orientation

Vocabulary

affective connotation
allusion
antithesis
areas of meaning
connotation
cultural lag
dead metaphor
delusional worlds
denotation
directive language
dithyramb
extensional approach
extensional meaning
extensional orientation
humor
inferences
informative connotation
intensional meaning
interaction
irony
judgment
marginal businessmen
metaphor
nonverbal
nonverbal territories
nonverbal affective appeals
over-verbalization
pathos
periodic sentences
personification
presymbolic
purr-words
rhetoric
semantics
simile
snarl-words
social cohesion
symbolic experience
symbolic process
verbal hypnotism
verbal maps
verbal taboo
verbal context
verbalization
verifiability

MODERN PROSE STYLE

Behavioral Objectives

After studying *Essays for Modern Youth,* the student will define the essay form, delineating the characteristics of the essay which distinguish it from other literary forms, and cite three or more examples of essays from everyday reading (e.g., newspaper or magazine articles, advertisements).

After studying *Essays for Modern Youth,* the student will define six types or classes of essays (i.e., personal or familiar, philosophic, character sketch, descriptive, editorial, and critical), briefly explaining method for developing each type of essay; and then the student will write at least one essay of each type correlated with the literature selections studied.

Textbook

Green, Jay E. *Essays for Modern Youth,* (units 1-8).

Other Sources

Skelton, Zan L., Jr. *A Composition Practice Book.*

Ideas for Development of the Study of *Essays for Modern Youth*

I. Humor in the essay

A. "The Great French Duel" by Mark Twain

1. Point of emphasis: humor developed through exaggeration

2. Discussion:
   (a) Mark Twain's use of the stereotype
   (b) Hal Holbrook's recording, "Mark Twain Tonight!"

B. "The Shrike and the Chipmunks" by James Thurber

1. Point of emphasis: humor developed through satire

2. Discussion:
   (a) Why this essay is considered a fable
   (b) Thurber's use of the parody

C. Question: What makes people laugh?

II. Purposeful living

A. "How to Handle Your Frustrations" by Norman Vincent Peale

1. Point of emphasis: logical structure

2. Discussion:
   (a) Ways people react to and control their frustrations
   (b) Effectiveness of Peale's use of specific example

B. "Exchange of Opinion" by Irwin Edman

1. Point of emphasis: irony

2. Discussion:
   (a) Techniques employed in discussion groups
   (b) Encounter groups and sensitivity training

C. Question: What did you learn about your own personality from one day's intensive observation?

III. Man and nature

A. "Unsightly Billboards Need Not Clutter Up Our Costly Highways" by Neil M. Clark

1. Point of emphasis: the use of personal observation

2. Discussion:
   (a) Debate on the conflict of interest treated in this essay
   (b) Examples of public eyesores in the community

B. "In the Country" by George Jean Nathan

1. Point of emphasis: the use of sarcasm

2. Discussion:
   (a) Whether Nathan considers himself to be an iconoclast
   (b) Effectiveness of a serious approach to Nathan's topic

C. "The Tree Cutters" by Henry David Thoreau

1. Point of emphasis: use of narration

2. Discussion:
   (a) Thoreau's supposed reactions to the two previous essays
   (b) Thoreau's prophetic observations on present problems of conversation

D. Activity: Make display concerned with the environmental crisis of the 1970's.

IV. Youth in the modern world

A. "Let's Stop Maligning American Youth" by Margaret Culkin Banning

1. Point of emphasis: development through examples

2. Discussion:
   (a) Things adults and teens can do to resolve the misunderstanding between the generations
   (b) How the mass media affect the generation gap

B. "Don't Be a Pal to Your Son" by Art Buchwald

1. Point of emphasis: interview

2. Discussion:
   (a) Why teen-agers should have rights
   (b) Events that have caused the shift from "children used to try to please their parents" to "now the parents try to please the children"

C. Question: What things might be done today to insure a finer youth for tomorrow's world?

V. People and their interrelationships

A. "On Abraham Lincoln" by Carl Sandburg

1. Point of emphasis: characterization

2. Discussion:
   (a) Research necessary to paint a character portrait of the past
   (b) Poetic qualities found in this essay

B. "Mary White" by William Allen White

1. Point of emphasis: use of details

2. Discussion:
   (a) How this essay differs from a newspaper obituary
   (b) White's phrase "enlarging one's horizon" in relation to own life

C. "A Personal Communique from Robert Frost" by James Reston

1. Point of emphasis: philosophical thought

2. Discussion:
   (a) Conformity and individuality in our society
   (b) Frost's poems which convey this essay's philosophical thought

D. "The Noblest Instrument" by Clarence Day

1. Point of emphasis: anecdote

2. Discussion:
   (a) A humorous personal experience
   (b) This incident from the violin's point of view

E. "Of Friendship" by Francis Bacon

1. Point of emphasis: deductive reasoning

2. Discussion:
   (a) Bacon's essay as it would be stated in modern language
   (b) Two examples of epigrammatic style

F. "The Appearance of a Great Man" by Ralph Waldo Emerson

1. Point of emphasis: definition

2. Discussion:
   (a) Personal definition of an "attractive" person
   (b) Consideration of what constitutes personal beauty

G. Activity: Write a familiar essay concerned with a successful or unsuccessful personal relationship

GREEK DRAMA

Behavioral Objective

After studying *The Medea*, the student will (1) describe the characteristic style, techniques, and staging of early Greek drama and (2) write an essay explaining the functions of drama as a distinctive and highly effective medium for the communication of ideas and emotions, using illustrations from *The Medea*.

Textbook

Euripides. *The Medea*.

Other Sources

Hamilton, Edith. *The Greek Way*.
Chapter 7 - "Aristophanes and the Old Comedy"
Chapter 11 - "The Idea of Tragedy"
Chapter 14 - "Euripides"

Background Study

Trace the origins, development, and forms of tragedy and comedy.

Contrast Greek tragedy with modern tragedy.

Research the lives of Aeschylus, Sophocles, Aristophanes, and Euripides.

Research the theater of Dionysus.

Read one Greek drama (*Agamemnon*, *Oedipus Rex*, or *Alcestis*).

Study the externals of the Greek theater: the festivals, the theater itself, stage machinery, costumes, actors, and audience.

View the film, *Oedipus Rex*.

Listen to Judith Anderson's recording of *The Medea*.

Sketch the Greek theater.

Ideas for Development of the Study of *The Medea*

Were Medea's actions the result of an intense hatred or an obsessive love for Jason?

Are there evidences that pride and vanity were involved in Medea's jealousy? Support your answer with passages from the play.

How are love and hatred kindred emotions?

What characteristics in Jason's psychological make-up drive him from his allegiance with Medea and into his association with Creon's daughter?

Euripides is said to have reduced the importance of the Greek chorus. Compare the role of the chorus in *The Medea* with that in *Agamemnon* or *Oedipus Rex*.

Suggested Activities

In a short paper, show how the theater was an extension and projection of the religious life of the Greeks.

Do a character analysis of either Jason or Medea; show how the character you have chosen changes during the play; substantiate your ideas with direct quotations from the drama.

Vocabulary

antistrophe
chorus
comedy
commus
deus ex machina
Dionysus
episode
epilogue
epode
exodos
Hellenist
histrionic
iambic
kommos
monody
odes
orchestra
parodos
prologue
proscenium
stasimon
strophe
theatron
thespian
tragedy
trilogy
unities

NONPRINT MEDIA

Films

The following films are available from the Jefferson County Board of Education, 16mm Film Library:

882
Oed *Oedipus Rex: Man and God* (Humanities Series). Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

882
Oed *Oedipus Rex: The Age of Sophocles* (Humanities Series). Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

882
Oed *Oedipus Rex: The Character of Oedipus* (Humanities Series). Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

882
Oed *Oedipus Rex: The Recovery of Oedipus* (Humanities Series). Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

Filmstrips

Organizing Your Writing Series. Encyclopaedia Britannica Educational Corporation, n.d. Color.
Outlining a Written Composition *The Body of a Written Composition*
The Introduction of a Composition *The Conclusion of a Written Composition*

Recordings

Anderson, Judith. *The Medea.* Decca, n.d. LP DLP 9000.

Holbrook, Hal. *Mark Twain Tonight!* Columbia, n.d. OL 5440.

How to Write an Effective Composition. Educational Record Sales, n.d.

Slides

Greek Theatre Slides. The Perfection Form Company, n.d. Twenty color slides.

Transparency

Writing Through Pictures Projectuals. Educational Record Sales, n.d.

Poster

Greek Theater Chart. The Perfection Form Co., n.d.

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ENGLISH 392–ADVANCE PROGRAM
MAN LEARNS TO COMMUNICATE HIS IDEAS

Course Description

In English 392 the student continues his study of language as a tool for the effective communication of man's ideas by studying word power and proper sentence and paragraph construction. After reviewing the various essay types and the uniqueness and purpose of each, the student will focus on skill development in writing the personal and philosophic essay with emphasis on correct form, appropriate essay style, and the organization of ideas as developed through proper outlining. The student studies short, well-written, modern essays, considering the importance of the author's proper choice of essay type and method in order to achieve his purpose. He studies Machiavelli's *The Prince*, a longer piece of subjective and analytical writing which emphasizes the power of language to influence the thought and behavior of man. He traces the development of drama in the Elizabethan era by concentrating on Shakespeare's *Merchant of Venice*. Finally, the student studies poetry, its form, techniques, and language, as a means of expressing man's ideas, attitudes, and feelings.

Prerequisite

English 391; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Grammar: *Senior English Review Exercises* (pages 63-93, 106-112)	2 weeks
Composition: *A Composition Practice Book* (pages 47-82; essays 1-4)	1 week
Semantics: *Language in Thought and Action* (chapters 10-17)	2 weeks
Modern Prose Style: *Essays for Modern Youth* (units 9-19)	2 weeks
Literature: *The Prince*	2 weeks
Elizabethan Drama: *The Merchant of Venice*	2 weeks
Poetry: *Sound and Sense: An Introduction to Poetry* (chapters 1-4)	1 week

General Objectives

Recognizes word power and proper sentence and paragraph construction as tools for effective communication of man's ideas.

Compares and contrasts the uniqueness and purpose of the various essay types.

Thinks, reads, listens, and writes critically.

Understands the importance of the author's proper choice of essay type and method in order to achieve his purpose.

Interprets the power of language to influence the thought and behavior of man through the study of *The Prince*.

Traces the development of drama in the Elizabethan era by concentrating on the *Merchant of Venice*

Studies poetry as a means of expressing man's ideas, attitudes, and feelings by analyzing form, technique, and language of the poetry contained in *Sound and Sense*

Behavioral Objectives

Given sentences from *Senior English Review Exercises*, the student will identify the grammatical error in each sentence and rewrite the sentences to correct the errors.

Given exercises from *Senior English Review Exercises* concerning clear and concise word choice, the elimination of unnecessary words and phrases, the best sentence and paragraph order, and theme revision, the student will complete the exercises, choosing the best and most meaningful way to express the idea in each case.

Given a selected essay, the student will demonstrate reading comprehension and understanding of essay form by briefly stating the main idea of the selection and describing the organization of the essay, its form, and its style.

After studying the selection entitled "Writing the Essay" in *A Composition Practice Book*, the student will develop a personal or philosophic essay from a given title (e.g., "My Ambition," "One Principle I Live By"), applying the criteria for this essay type from *A Composition Practice Book*

Using *Language in Thought and Action*, the student will state one or more examples of man using word power not only to express his thought, but to mold man's thinking and thereby change his attitudes and influence his actions.

Given two selections on the same topic (e.g., the creation of the universe), one written in scientific language and one written in literary language, the student will distinguish the distinct purposes, tone, and general effect of each selection.

Using example selections from *Essays for Modern Youth*, the student will list essays representative of the various types or classes of essays and briefly describe methods of their development.

Using writing skills studied in the composition unit, the student will write three or more essays on given topics correlated with the literature studied.

After studying *The Prince*, the student will state and substantiate a generalization concerning the role of polemical literature in destroying traditional concepts and giving rise to new ideas.

After studying *The Prince* and completing background research on Machiavelli, the student will write a multi-paragraph theme supporting or refuting the statement: Machiavelli was both the product of and the spokesman for Renaissance Italy.

After studying *The Prince* and completing background research on Machiavelli, the student will write a multi-paragraph theme supporting or refuting the statement: Machiavelli's realism was an expression of revolt against the idealism of his time.

After comparing selected dramas, dramatic techniques, and externals (e.g., audience, physical theater, stage machinery, costumes, actors) of the Elizabethan theater with the same elements in the Greek theater, the student will state and substantiate one or more conclusions concerning each of the following: (1) the interaction (cause and effect) between the externals and the form and substance of the drama itself; and (2) the evolution of dramatic patterns, forms, and emphases as they have reflected changes in civilization.

Using *Sound and Sense: An Introduction to Poetry*, the student will discuss two reasons why poetry may be described as an ancient and universal art form.

Using *Sound and Sense*, the student will (1) list six reading and study techniques which will help one to understand and appreciate poetry; and (2) discuss in a paragraph(s) his personal success or lack of success in applying these techniques in studying poems in this course.

Using a selected poem from *Sound and Sense*, the student will state and substantiate in a multi-paragraph theme his evaluation of the total meaning of the poem based on analysis of form, technique and language of the poem.

Having studied various literary forms, the student will list at least three characteristics of poetry which distinguish it from other literary forms.

GRAMMAR

Senior English Review Exercises

Behavioral Objectives

Given sentences from *Senior English Review Exercises*, the student will identify the grammatical error in each sentence and rewrite the sentences to correct the errors.

Given exercises from *Senior English Review Exercises* concerning clear and concise word choice, the elimination of unnecessary words and phrases, the best sentence and paragraph order, and theme revision, the student will complete the exercises, choosing the best and most meaningful way to express the idea in each case.

Given a selected essay, the student will demonstrate reading comprehension and understanding of essay form by briefly stating the main idea of the selection and describing the organization of the essay, its form, and its style.

Textbook

Wood, Earl F. *Senior English Review Exercises*, (pp. 63-93, 106-112).

Other Sources

Commission on English. *12,000 Students and Their English Teachers.*

Warriner, John E. *English Grammar and Composition: Grade 10.*
Chapter 9 - "Sentence Variety"
Chapter 11 - "Writing the Paragraph"
Chapter 12 - "Planning a Composition"

Background Study

Through the study begun in English 391 of common grammatical errors, the student should be aware of incorrect grammar and should seek to avoid its use. However, he should be reminded that there is not just **one** correct way to express thoughts. Therefore, the task of the student should be to determine the best and most meaningful way to express ideas.

Ideas for Development

Review standard grammatical constructions.

Review paragraph structure, emphasizing purpose, unity, methods of development, topic sentences, clincher sentences, sentence order, and good transition.

Suggested Activities

Use the practice exercises in *Senior English Review Exercises*, pp. 63-93 and 106-112. These exercises deal with clear and concise word choice, the elimination of unnecessary words and phrases, the best sentence and paragraph order, theme revision, and prose comprehension.

Write good, well-constructed topic sentences for each subject, using a list of suggested subjects for composition. Following the same procedure, write effective clincher sentences.

Apply good writing principles and proper sentence and paragraph construction when performing composition assignments related to subject matter studied throughout the course.

Practice theme revision by revising own themes or those of fellow classmates.

Participate in the lessons from the unit "Language" of *12,000 Students and Their English Teachers*.

"Application of Grammatical Analysis to Stylistic Analysis and to Writing"[1] (based on John Steinbeck's *The Red Pony*)

"Diction"[2] (based on George Orwell's essay, "Shooting an Elephant")

"Redundancy and Dullness. One Way to Attack Two Related Problems"[3] (based on Joseph Conrad's "The Lagoon")

Vocabulary

clincher sentence
climactic order
time order
topic sentence
transition
space order

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[1]Commission on English, *12,000 Students and Their English Teachers* (Princeton, N. J.: College Entrance Examination Board, 1968), pp. 179-181.

[2]*Ibid.*, pp. 289-297.

[3]*Ibid.*, pp. 301-305.

COMPOSITION

A Composition Practice Book

Behavioral Objective

After studying the selection entitled "Writing the Essay" in *A Composition Practice Book*, the student will develop a personal or philosophic essay from a given title (e.g., "My Ambition," "One Principle I Live By"), applying the criteria for this essay type from *A Composition Practice Book*.

Textbook

Skelton, Zan L., Jr. *A Composition Practice Book*. (pp. 63-75).

Background Study

Review and study in the textbook the section entitled, "Writing the Essay," pp. 51-60

Ideas for Development

What are some points to be considered in a "self-analysis" essay?

Define the word ambition and discuss general ambitions of class members.

What is meant by "life principles"? Discuss life principles of class members.

What is meant by "philosophy of life"? Discuss general philosophies of class members.

Suggested Activities

Write the body and the conclusion of the self-analysis essay on p. 64 of the textbook.

Following the directions on p. 67, write an essay entitled "My Ambition."

Following the directions on p. 73, write an essay entitled "One Principle I Live By."

Following the directions on p. 77, write an essay entitled "My Philosophy of Life."

Interview different individuals, asking for a self-analysis; report your findings to the class.

Talk to different individuals about their ambitions; report your findings to the class.

Talk to different individuals about their life principles; report your findings to the class.

Talk to different individuals about their philosophies of life; report your findings to the class.

Vocabulary

argumentative
authoritative
autobiographical
belief
coherence
colloquialism
delineated
descriptive
diagnosis
documentation
edifying
expositive
evaluate
fact
form
formal essay
incident
informal essay
limited topic
maxim
metaphor
narrative
objective
opinion
organization
paradox
parallel structure
personal
preliminary
proofread
rational
revise
shortcoming
simile
statistic
style
sub-topic
summary
trite
unity

SEMANTICS

Language in Thought and Action

Behavioral Objectives

Using *Language in Thought and Action*, the student will state one or more examples of man using word power not only to express his thought, but to mold man's thinking and thereby change his attitudes and influence his actions.

Given two selections on the same topic (e.g., the creation of the universe), one written in scientific language and one written in literary language, the student will distinguish the distinct purposes, tone, and general effect of each selection.

Textbook

Hayakawa, S. I. *Language in Thought and Action*, (chs. 10-17).

Other Sources

Chase, Stuart. *The Power of Words*.
_____ . *The Tyranny of Words*.
Girsdansky, Michael. *The Adventure of Language*.
Huxley, Aldous. *Words and Their Meanings*.
Thurman, Kelly. *Semantics*.

Background Study

Explore the many uses of language to communicate ideas, ranging from the colloquial usages to the scientific and literary usages.

Acquire a general but basic knowledge of the psychology of man and how his behavioral patterns are developed, noting especially the importance of environmental factors, attitudes, fears, and anxieties.

Ideas for Development

Chapter 10

Starting with the statement at the lowest level of abstraction, arrange the sentences on page 180 in order of increasing abstraction.

Choose one of the terms listed and apply it to events in the extensional world. Go down the abstraction ladder to the things and happenings this may point to: national honor, sportsmanship, art, philosophy, or jurisdictional dispute.

Analyze passage four on pp. 182-183 in terms of levels of abstraction.

Chapter 11

Collect examples of language in action in a scrapbook, expanding the collection to include illustrations of many linguistic principles as suggested on pp. 194-195.

Chapter 12

Go over the list of statements given on pp. 206-207 and indicate which assertions the writer did **not** make in the chapter.

Chapter 13

Collect an assortment of objects from all over the house and then ask friends or younger children to divide the objects into piles. Do this at least five times, using different systems of classification each time, but do not suggest the systems. Make notes of systems of classification used, order in which they come, points of indecision, and unclassifiable objects. Write up results and draw conclusions.

Under what circumstances are tomatoes classified as a "fruit" and under what circumstances as a "vegetable"? How else can they be classified?

When is an athlete an "amateur"?

Chapter 14

Consider the relative advantages and disadvantages of two-values and multi-valued orientations in such situations as the following: trying to get parental consent to marry someone of another religious or racial group; deciding with other members of the family where the family will spend the summer vacation; writing a script to be broadcast to the citizens of an enemy nation in time of war; increasing the efficiency and morale of the department, office, store, or factory unit where employed; trying to get children to eat what are believed to be proper foods in what is believed to be the proper way.

Chapter 15

Collect three or more samples of intensional orientation from each of the sources described in this chapter: education, magazine fiction, and advertising. Note specifically reasons for classifying each as an example of "intensional orientation."

Chapter 16

Considering some well-known community, jot down some of its problems of cultural lag other than those mentioned in this chapter.

What sort of questions would an extensionally orientated person be likely to ask if called upon to help in solving some of these problems? What resource groups or persons would he be likely to consult?

Assume that two friends, both strongly opinionated but not at all well-informed on the subject of "socialized medicine," are coming to visit and to spend the evening in conversation. Prepare some remarks and questions that might be used to help them see the problems of distribution of medical care as a problem of institutional adjustment and therefore help them keep the discussion at more extensional levels than they would otherwise employ.

Suggested Activities

Choose some controversial subject of genuine interest to a particular group. Ask two members to present a discussion with one member persistently maintaining a two-valued orientation on the subject and the other member taking an opposing two-valued orientation. Then ask two other members of the group to discuss the same subject, with one member maintaining a two-valued orientation and the other member using the approach suggested in Chapter 15. Evaluate by allowing criticism from the role-taker who has been most "on the spot," then from his collaborator, and finally from those who were present as spectators.

Vocabulary

dead-level abstracting
extensional orientation
handlers of economic symbols
handlers of economic things
insoluble problems
institutionalized attitudes
intensional orientation
levels of abstraction
logic
multi-valued orientation
parent-symbol
scientific attitude
two-valued orientation
verbal abstraction

MODERN PROSE STYLE

Essays for Modern Youth

Behavioral Objectives

Using example selections from *Essays for Modern Youth,* the student will list essays representative of the various types or classes of essays and briefly describe methods of their development.

Using writing skills studied in the composition unit, the student will write three or more essays on given topics correlated with the literature studied.

Textbook

Greene, Jay E. *Essays for Modern Youth,* (units 9-19).

Other Sources

Commission on English. *12,000 Students and Their English Teachers.*
Leavitt, Hart Day, and David A. Sohn. *Stop, Look, and Write!*

Ideas for Development

I. Our heritage as Americans

A. "The Gettysburg Address" by Abraham Lincoln

1. Point of emphasis: public address

2. Discussion:
   a. This speech in relation to the form of the essay
   b. Interpretation of Lincoln's statement ". . . that all men are created equal"

B. "To Newly Naturalized Citizens" by Woodrow Wilson

1. Point of emphasis: advice

2. Discussion:
   a. Question and answer session with a naturalized citizen concerning his experiences
   b. Feelings concerning one's allegiance to his country

C. Activity: From your knowledge of Lincoln and Wilson, create a dialogue between these two men on the definition of patriotism.

II. Education to gain

A. "The Closed Book" by the Committee of the Belgian Federation of History Teachers

1. Point of emphasis: committee report

2. Discussion:
   a. Findings of the Belgian Committee in relation to the omission of the contribution of minority groups in American history texts
   b. Validity of the charge of prejudice against Asians

B. "The Morning Newspaper" by Brooks Atkinson

1. Point of emphasis: journalistic style

2. Discussion:
   a. Analysis of a morning paper
   b. Part of the paper which brings the most enjoyment

C. "Of Studies" by Francis Bacon

1. Point of emphasis: formal presentation

2. Discussion:
   a. Examples of books that are to be "tasted," to be "swallowed," and to be "chewed and digested"
   b. Idea that Bacon's style of writing is "condensed"

D. Activity: Write a critical essay concerned with the changes you would make in the educational system.

III. The World of work

A. "Labor" by Thomas Carlyle

1. Point of emphasis: précis

2. Discussion:
   a. Whether work is as important as Carlyle seems to think
   b. If work is so therapeutic, why people seek a shorter work day with more leisure time

B. "Unions Are Here–And Here to Stay" by AFL-CIO

1. Point of emphasis: persuasion

2. Discussion:
   a. History of the AFL-CIO
   b. Question and answer session with a union representative, or a well-informed member, concerning unions–their functions, their aims, and their values

C. Activity: Make a dossier for a prospective employer including your preparation, interest, and qualifications for a certain job.

IV. Leisure time at work

A. "The Lure of the Rod" by Robert Benchley

1. Point of emphasis: humorous anecdote

2. Discussion:
   a. Extent to which Benchley is honestly "lured by the rod"
   b. Suggestions for more appropriate titles for this essay

B. "College Atheletics–Their Pressure on the High Schools" by Eugene Youngert

1. Point of emphasis: presentation of problem and solution

2. Discussion:
   a. How sports may be valuable, leisure-time activity
   b. Proper perspective of athletics in the total school program

C. "Why the Kremlin Heaps Invective on Pasternak" by Roscoe Drummond

1. Point of emphasis: point of view

2. Discussion:
   a. Censorship of creativity
   b. Selected passages from *Doctor Zhivago*

D. "The Villain Detected" by Walter Kerr

1. Point of emphasis: comparison

2. Discussion:
   a. Comparison of the sterotype villain with the villain in "good" drama
   b. Walter Kerr's drama reviews
   c. Identity of the villain in Boris Pasternak's life

E. "Notes for a Film Biography" by George S. Kaufman

1. Point of emphasis: ridicule

2. Discussion:
   a. Comparison of "the facts" with Kaufman's "suggested treatment"
   b. Degree of realism in recent film biographies

F. "The Beethoven Centenary, 1927" by George Bernard Shaw

1. Point of emphasis: strong opinion

2. Discussion:
   a. Beethoven's "Eroica Symphony"
   b. Music of the eighteenth century compared with the music of today

G. Activity: Write a philosophic essay on the use of leisure time.

V. Science in our world

A. "Modern Science" by James R. Killian, Jr.

1. Point of emphasis: outline

2. Discussion:
   a. Science as a reducer of the chances of war
   b. Personal evaluation of contemporary problems science should resolve

B. "Miracles You'll See in the Next Fifty Years" by Waldemar Kaempffert

1. Point of emphasis: prediction

2. Discussion:
   a. Kaempffert's predictions of the next fifty years
   b. Other prophets both mystical and scientific

C. Question: What do you think is science's most important obligation to mankind?

VI. Editorials at large

A. Written editorials

1. Point of emphasis: presentation of opinion

2. Discussion:
   a. Variety of editorials covered in the text (see pp. 550-579)
   b. Variety of editorials found in local newspapers

B. Cartoons

1. Point of emphasis: illustration of opinion

2. Discussion:
   a. Question and answer session with a newspaper cartoonist
   b. Original cartoons on a current political issue

C. Activity: Have the student write an editorial on the cartoon that he has drawn.

LITERATURE

The Prince

Behavioral Objectives

After studying *The Prince*, the student will state and substantiate a generalization concerning the role of polemical literature in destroying traditional concepts and giving rise to new ideas.

After studying *The Prince* and completing background research on Machiavelli, the student will write a multi-paragraph theme supporting or refuting the statement: Machiavelli was both the product of and the spokesman for Renaisssance Italy.

After studying *The Prince* and completing background research on Machiavelli, the student will write a multi-paragraph theme supporting or refuting the statement: Machiavelli's realism was an expression of revolt against the idealism of his time.

Textbook

Machiavelli, Niccolò. *The Prince.*

Other Sources

Durant, Will. *The Story of Civilization.* Vol. V: *The Renaissance.*
Jensen, Delamar. *Machiavelli: Cynic, Patriot, or Political Scientist?*
Sforza, Count Carlo. *The Living Thoughts of Machiavelli.*

Background Study

Research the political structures of Renaissance Italy.

Study Machiavelli's contemporaries.

Trace Machiavelli's career.

Do a biographical research project on Cesare Borgia.

Report on the *Agony and the Ecstasy* by Irving Stone.

Ideas for Development

Machiavelli wrote *The Prince* in a few months, temporarily interrupting his more serious work on the *Discourses*. What forces caused him to turn from this work?

In the light of this interruption, could there be statements and assertions that might have been made, not out of conviction, but for the desired effect on de Medici? Look for statements that do not seem to have the ring of sincerity

The epigrammatic style lends itself to quotation but sometimes leads to distortion when statements are taken out of context. Find statements in *The Prince*, the meaning of which would be drastically changed if removed from the body of the work. What propaganda device does this illustrate?

What thoughts and assumptions of Machiavelli's have formed the basis for modern political structures? Cite examples

Machiavelli is said to have reduced power politics to a science. What scientific method of inquiry does he use?

Are values created by man or for man? Show Machiavelli's thinking on this. State reasons for agreement or disagreement.

Some modern thinkers have felt that Machiavelli intended *The Prince* as a political satire because of his choice of Cesare Borgia as the model prince Find specific references that could perhaps have given rise to this theory

Suggested Activities

Support or refute the opinion that Machiavelli was the first "modern mind" and the first "modern prose writer." Develop thoughts by syllogism or analogy and be prepared for class debate on this subject. Be particularly careful not to rely on false devices (false premise, false analogy).

Assume you have just arrived in a position of power and have read *The Prince*; in an official edict or proclamation or platform inform the cabinet of personal intentions to rule. Explain why you have chosen this method.

Select one powerful statement from *The Prince* and develop or refute it in a short paper Substantiate arguments with specific illustrations.

Vocabulary

arbiter	pernicious
contingency	polemical
exalted	prerogative
expedient	rapacious
humanist	repudiate
innovations	superficial
mercenary	temerity
partisan	temporal

ELIZABETHAN DRAMA

The Merchant of Venice

Behavioral Objective

After comparing selected dramas, dramatic techniques, and externals (e.g., audience, physical theater, stage machinery, costumes, actors) of the Elizabethan theater with the same elements in the Greek theater, the student will state and substantiate one or more conclusions concerning each of the following: (1) the interaction (cause and effect) between the externals and the form and substance of the drama itself; and (2) the evolution of dramatic patterns, forms, and emphases as they have reflected changes in civilization.

Textbook

Shakespeare, William. *The Merchant of Venice.*

Other Sources

Chute, Marchette. *Shakespeare of London.*
Granville-Barker, Harley G., and Harrison, G. B. *A Companion to Shakespeare Studies.*
Halliday, F. E. *Shakespeare.*
Hamilton, Edith. *The Greek Way,* (chs. 1 and 3).
Webster, Margaret. *Shakespeare Without Tears.*

Background Study

Trace the changes in comedy since the Hellenistic Age.

Review the life of William Shakespeare.

Review the national and social conditions of the Elizabethan Age.

Compare the externals of the Greek theater with those of the Elizabethan theater (e.g., audience, physical theater, stage machinery, costumes, and actors).

Sketch the Elizabethan theater or construct a replica.

Sketch or dress a model in typical costume.

Listen to recordings of *The Taming of the Shrew.*

Compare the two types of comedy exemplified by *As You Like It* and *The Merchant of Venice.*

Ideas for Development

After comparing the externals of the Elizabethan theater with the same elements in the Greek theater, what conclusions can be drawn as to the interaction (cause and effect) between the externals and the form and substance of the drama itself?

Why does Shakespeare have some characters speak in blank verse and others in prose? Is there a noticeable congruity between message and form?

How does Portia's idea of herself compare with Bassanio's description of her? (Scenes I and V)

How is Shylock transformed from a ridiculous to a sympathetic character?

How are minor characters used to aid in the portrayal of major characters?

Shylock's understandable bitterness at the world in general reaches a climax in the personal hatred he has for Antonio. Note his words in Act I, Scene III, lines 106-129. Are there evidences elsewhere in the play of unjustifiable bitterness?

Suggested Activities

Dramatize scenes selected by students' groups.

Memorize select lines.

Act III, Scene I, lines 47-65
Act IV, Scene I, lines 189-207
Act V, Scene I, lines 62-76
Act I, Scene II, lines 11-24

POETRY

Sound and Sense: An Introduction to Poetry

Behavioral Objectives

Using *Sound and Sense: An Introduction to Poetry*, the student will discuss two reasons why poetry may be described as an ancient and universal art form.

Using *Sound and Sense*, the student will (1) list six reading and study techniques which will help one to understand and appreciate poetry; and (2) discuss in a paragraph(s) his personal success or lack of success in applying these techniques in studying poems in this course.

Using a selected poem from *Sound and Sense*, the student will state and substantiate in a multi-paragraph theme his evaluation of the total meaning of the poem based on analysis of form, technique and language of the poem.

Having studied various literary forms, the student will list at least three characteristics of poetry which distinguish it from other literary forms.

Textbook

Perrine, Lawrence. *Sound and Sense: An Introduction to Poetry*, (chs. 1-4).

Ideas for Development

I. "What is Poetry?"

A. Discuss the various definitions of a poem.

1. Poetry gives pleasure.
2. Poetry is more intense than ordinary language.
3. Poetry is concerned with experience.
4. Poetry does not have to give moral instruction.
5. Poetry is condensed and concentrated.
6. Poetic language is multidimensional.

B. Discuss the differences between poetry and other literary forms.

C. Show differences between literary prose and expository prose.

D. Discuss the dimensions that poetry achieves that literary prose does not.

II. "Reading the Poem"

A. Study methods of developing ability to understand and appreciate poetry.

1. Read a poem more than once.

2. Have a dictionary available when reading a poem.

3. Read a poem aloud.

4. Read poetry with careful concentration.

B. Examine the poem to find its central theme and purpose.

1. Point out the speaker, the time, and occasion of the poem.

2. Discuss how the central theme is achieved.

III. "Denotation and Connotation"

A. Distinguish the three component parts of a word: denotation, connotation, and sound.

B. Show how an individual poet seeks to use the most **meaningful** word.

C. Explain what the author means by "the shape, the color, and the flavor of words."

IV. "Imagery"

A. Discuss how imagery is effective in evoking vivid experience.

B. Analyze the various kinds of imagery.

Suggested Activities

Listen to Lawrence Ferlinghetti's recording of "Constantly Risking Absurdity."

Answer questions 1-5, p. 20.

Paraphrase the poem, "Is My Team Ploughing," by A. E. Housman, p. 26.

Answer questions 1-2, pp. 44, 45.

Study the two versions of "The Written Word," p. 53.

Point out examples of imagery in each line of "Meeting at Night," p. 55.

Find examples of imagery that pertain to all six senses.

Point out examples of imagery that make the abstract more concrete.

Vocabulary

apostrophe	paradox
ballad	paraphrase
euphonious	penultimate
histrionics	rhetoric
hyperbole	synecdoche
metonymy	synthesize

NONPRINT MEDIA

Filmstrips

Organizing Your Writing. Encyclopaedia Britannica Films, n.d. Color.
Making Transitions in Written Compositions
Using Punctuation Marks

Recordings

Beethoven, Ludwig Van. *Symphony No. 3,* "Eroica." RCA, n.d. LSC 2644.

Ferlinghetti, Lawrence. *Constantly Risking Absurdity.* Fantasy, n.d. LP 7-4.

Holbrook, Hal. *Mark Twain Tonight!* Columbia, n.d. OL 5440.

Schreiber, Morris. *Understanding and Appreciation of the Essay.* Folkways, n.d.

Shakespeare, William. *The Taming of the Shrew.* Caedmon, n.d. SRS-M211.

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ENGLISH 393–ADVANCE PROGRAM
MAN LEARNS TO COMMUNICATE HIS IDEAS

Course Description

In English 393 the student extends language skills in comprehension and theme writing, concentrating on appropriate language usage and form in the writing of the essay. He studies a number of different styles of literature through which man communicates his ideas: the essays of Francis Bacon, giving special attention to his form, style, and word choice; the novel form as a means of communicating thought, using *A Separate Peace* as a format; the communication of ideas through the medium of drama, basing this study on *A Man for All Seasons* and on *Our Town*; and, the study of poetry with its figurative language, discussing allusion, tone, and expression of ideas.

Prerequisite

English 391 and 392; eligibility for Advance Program and/or teacher recommendation

Suggested Time Schedule

Composition:	
A Composition Practice Book (pp. 83-106; essays 5-9)	1 week
Essay:	
The Essays in Counsels Civil and Moral of Francis Bacon	3 weeks
Novel:	
A Separate Peace	2 weeks
Drama:	
A Man for All Seasons	2 weeks
Our Town	2 weeks
Poetry:	
Sound and Sense: An Introduction to Poetry (chs. 5-10)	2 weeks

General Objectives

Demonstrates language skills in comprehension and theme writing by concentrating on the use of correct language and form in the writing of the essay.

Recognizes a number of different styles of literature through which man communicates his ideas (i.e., the essay, novel, modern drama and the poem).

Studies poetry as it relates to human experience in expressing man's ideas, attitudes, and feelings by analyzing form, technique, and language of the poetry contained in *Sound and Sense*.

Behavioral Objectives

Given essay assignments from *A Composition Practice Book*, the student will follow the given directions to write essays which demonstrate correct use of language and form.

Given selected works of essayists of an earlier time (e.g., St. Paul, Plato, Seneca, Cicero, Montaigne), the student will interpret man's communication of ideas through the essay as a literary form by stating the main idea of each essay and writing a brief analysis of the method of development used in each essay.

Using information from independent research and/or class discussion, the student will write brief biographical sketches emphasizing the literary contributions of Francis Bacon and his contemporaries (e.g., Spencer, Sidney, Marlowe, Shakespeare, and Jonson).

Having studied selected essays of Francis Bacon, the student will select a quotation from one of the essays and write a short paper illustrating its modern relevance.

Having researched the history of the novel, the student will identify and discuss in a multi-paragraph theme changes in social patterns that finally gave impetus to the establishment of the novel as a popular literary form.

Having researched the history of the novel, the student will list four major types of novels and briefly describe unique characteristics of each.

Having researched the history of the novel, the student will write a paragraph(s) summarizing evidence of changing emphases in novels (e.g., from plot in early novels to characters in modern novels).

Following class discussion and comparative study of the novel and other literary forms, especially the short story and the drama, the student will identify and discuss, in a multi-paragraph theme, at least three intrinsic characteristics of the novel that do not exist in other literary forms.

After reviewing the effect of World War II on life in America and discussing related topics (e.g., the complex nature of people in general, the problem of determining "who am I"), the student will write a multi-paragraph theme supporting or refuting the statement: Changes in man's social, political, and psychological ideas have virtually forced the writing of newer and different types of novels.

Using information from independent research and/or class discussion, the student will write brief papers (1) summarizing information about New Hampshire (i.e., manner of life, geography, and climate) and discussing how the novel, *A Separate Peace*, communicates the social, political, and cultural trends of the period upon which it is based; and (2) presenting a biographical sketch of the author, John Knowles.

Using information from independent research and/or class discussion on the life of Sir Thomas More, the student will write paragraphs developing and substantiating with specific examples the thesis that More was "a man with an adamantine sense of his own self" (text, p. xi).

Having read the textbook preface to the play and the text of the play, *A Man for All Seasons*, as well as reference materials concerning the historical period which is the setting for the play, the student will summarize the playwright's stated aims and implied interpretations (e.g., existentialism, concept of the hero) and then state and substantiate in a multi-paragraph theme his evaluation of the playwright's degree of success in achieving the stated aims and in presenting an accurate and meaningful interpretation of the man and the times.

Using information from independent research and/or class discussion, the student will write a brief biographical sketch of Sir Thomas More noting the many facets of his rich background (e.g., family, academics, religion, politics).

Following study of *A Man for All Seasons*, the student will apply the criteria for the personal or philosophic essay as studied in the composition unit as he writes a personal essay which attempts to answer the question, "Who am I?"

After studying *Our Town*, the student will write a short paper using examples from the play to evaluate the extent to which Thornton Wilder achieves his initial purpose (i.e., "to present the relationship of small daily events against the perspective of eternity").

After studying *Our Town*, the student will select one or more characters from the play and write a multi-paragraph theme, citing example scenes or lines to describe how Wilder develops characterization through dialogue.

After studying *A Man for All Seasons* and *Our Town*, the student will devise a list of elements of modern drama, citing illustrations from the plays for each of the elements listed.

Using *Sound and Sense: An Introduction to Poetry*, the student will define figurative language and cite three or more examples of figurative language in everyday speech, and three or more examples from poetry, and state the literal meaning of the figure of speech in each instance.

Using poems from *Sound and Sense*, the student will cite at least three examples which show how allusions can reinforce the content and ideas of poetry.

Having studied various literary forms, the student will list at least three characteristics of poetry which distinguish it from other literary forms.

COMPOSITION

A Composition Practice Book

Behavioral Objective

Given essay assignments from *A Composition Practice Book*, the student will follow the given directions to write essays which demonstrate correct use of language and form.

Textbook

Skelton, Zan L., Jr. *A Composition Practice Book*, pp. 83-97.

Background Study

Review and study in the textbook the section entitled "Writing the Essay," pp. 51-60.

Ideas for Development

What is an informal essay?

What are some suitable topics for informal essays?

What is an ideal world? Discuss the several ramifications of this topic.

What are some famous quotations? Discuss.

What are some topics on which you would like to write?

Suggested Activities

Write an informal essay on the subject of your choice, following specific directions on p. 83 of Skelton.

Write an essay entitled "The World I'd like to Live In," following specific directions on p. 83 of Skelton.

Choose a quotation and write a composition around it, following specific directions on p. 91 of Skelton.

Write two original essays on subjects of your own choice, following specific directions on p. 97 of Skelton.

Study models of informal essays; discuss these in class.

Find examples of informal essays in magazines and in newspapers.

Talk to outsiders about their definition of an ideal world and share with the class what you find.

Bring a list of famous quotations to class and discuss the meaning of each.

Make original quotations and discuss with class.

Vocabulary

expression	pithy
frivolous	quotation
ideal	stimulate
light essay	utopia

ESSAY

The Essays of Counsels Civil and Moral of Francis Bacon

Behavioral Objectives

Given selected works of essayists of an earlier time (e.g., St. Paul, Plato, Seneca, Cicero, Montaigne), the student will interpret man's communication of ideas through the essay as a literary form by stating the main idea of each essay and writing a brief analysis of the method of development used in each essay.

Using information from independent research and/or class discussion, the student will write brief biographical sketches emphasizing the literary contributions of Francis Bacon and his contemporaries (e.g., Spencer, Sidney, Marlowe, Shakespeare, and Jonson).

Having studied selected essays of Francis Bacon, the student will select a quotation from one of the essays and write a short paper illustrating its modern relevance.

Textbook

Bacon, Francis. *The Essays of Counsels Civil and Moral of Francis Bacon.*

Other Sources

Connolly, Francis, ed. *The Types of Literature.*
Durant, Will. *The Story of Civilization.* Vol II: *The Life of Greece.*
_____. *The Story of Philosophy.*
Jameson, Robert V., ed. *Essays Old and New.*

Background Study

The Elizabethan period

Preoccupation with ideals

Rise of humanistic philosophy

Colonial expansion

The essay as a form

Essayists of an earlier time

- Proverbs
- Letters of St. Paul
- Plato's *Dialogues*
- Seneca's "On Providence"
- Cicero's "On Friendship"
- Montaigne's "Of Sleeping"

The life of Bacon

Bacon's contemporaries

- Spenser
- Sidney
- Marlowe
- Shakespeare
- Jonson

Suggested essays for study

- "Of Revenge"
- "Of Adversity"
- "Of Nature in Men"
- "Of Great Place"
- "Of Empire"
- "Of Ambition"
- "Of Suspicion"
- "Of Wisdom for A Man's Self"
- "Of Anger"

"Of Delays"

"Of Custom and Education"

"Of Friendship"

"Of Marriage and Single Life"

"Of Youth and Age"

"Of Studies"

Ideas for Development

Pericles was pictured as the perfect man by Plutarch. Contrast Plutarch's views of perfection and the time during which they were formed with Bacon's perfectionist ideas and the Elizabethan times.

Bacon has been called the "father of modern science." What evidence can be gathered from his writing to justify this title?

Many of Bacon's comments on achieving perfection as a man and as a leader of men are opposed to those presented by Machiavelli; others are similar. Compare Machiavelli's writings and Bacon's essays, "Of Great Place," "Of Revenge," and "Of Empire."

From these essays, select specific examples which reflect the Elizabethan preoccupation with the ideal.

Suggested Activities

Many of Bacon's ideas and much of his philosophy can be applied to contemporary men and events. Select one of the following quotations and write a short paper illustrating its modern relevance.

"This is certain, that a man that studieth revenge keeps his own wounds green which otherwise would heal and do well." (p. 24)

". . . for Prosperity doth but discover vice, but Adversity doth but discover virtue." (p. 25)

Paragraph one from "Of Great Place." (p. 38)

"For corruption; do not only bind thine own hands or thy servants' hands from taking, but bind the hands of suitors also from offering." (pp. 39-40)

"There is nothing makes a man suspect much, more than to know little; . . ." (p. 95)

Often individual sentences in Bacon's essays lend themselves to forming topic sentences for other paragraphs. Select a sentence from one of his essays which could be expanded into a paragraph and develop this paragraph in an essay style which closely resembles Bacon's.

Vocabulary

affinity
alacrity
base
depraved
diminution
disproportion
eccentric
epistolary essay
felicities
feigned
formal essay
gnomic essay
informal essay
inscrutable
ostentation
parsimony
peremptory
perfidious
personal essay
pinioned
poesy
retrograde
sequester
sufficiency
venomous

NOVEL

A Separate Peace

Behavioral Objectives

Having researched the history of the novel, the student will identify and discuss in a multi-paragraph theme changes in social patterns that finally gave impetus to the establishment of the novel as a popular literary form.

Having researched the history of the novel, the student will list four major types of novels and briefly describe unique characteristics of each.

Having researched the history of the novel, the student will write a paragraph(s) summarizing evidence of changing emphases in novels (e.g., from plot in early novels to characters in modern novels).

Following class discussion and comparative study of the novel and other literary forms, especially the short story and the drama, the student will identify and discuss, in a multi-paragraph theme, at least three intrinsic characteristics of the novel that do not exist in other literary forms.

After reviewing the effect of World War II on life in America and discussing related topics (e.g., the complex nature of people in general, the problem of determining "who am I"), the student will write a multi-paragraph theme supporting or refuting the statement: Changes in man's social, political, and psychological ideas have virtually forced the writing of newer and different types of novels.

Using information from independent research and/or class discussion, the student will write brief papers (1) summarizing information about New Hampshire (i.e., manner of life, geography, and climate) and discussing how the novel, *A Separate Peace*, communicates the social, political, and cultural trends of the period upon which it is based; and (2) presenting a biographical sketch of the author, John Knowles.

Textbook

Knowles, John. *A Separate Peace*.

Background Study

Research the history of the novel.

Show the unique characteristics of these four major types of novels: historical, romantic, psychological, and sociological.

Compare the novel to other literary forms, especially to the short story and to the drama.

Discuss the changing emphases in novels (e.g., from plot in early novels to characters in modern novels).

Review the effect of World War II on life in America.

Research life in private boarding schools for boys.

Relate information about New Hampshire (i.e., manner of life, geography, and climate).

If insufficient information is available about the author, review the brief sketches found in Cliff's Notes, Teachers' Study Guide for *A Separate Peace*.

Ideas for Development

Title

What is the "separate peace"? ("Separate peace" may refer to peace within, the solving of inner conflicts as one grows into maturity, or peace found in the prep schools away from the violence and death of war; see p. 128.)

Where did the title originate? (The title comes from Hemingway's character, Nick Adams, in *In Our Time*.)

Is the title appropriate for the story?

Theme

Discuss the classic theme–the Greek idea of personal freedom and individual fulfillment.

What of the Christian theme–the fall from innocence?

Examine the war theme.

Nation against nation (World War II)

Youth against the establishment

Individual against individual

Individual against himself

Character analysis

Discuss the complex nature of people in general.

To whom does "I" refer? (A brief discussion of *point of view* might be appropriate.)

Is the character of Finny thoroughly developed? Is he a separate character or a part of Gene?

What purpose does each minor character serve?

Symbolism

What is the significance of the names of the characters?

Could Phineas represent innocence or could he represent evil?

If the tree represents knowledge, why did Phineas force Gene to jump?

How are the Devon River (fresh-water) and the Naguamsett River (polluted, salty, and sticky) used symbolically?

Why was the Winter Carnival (p. 128) called Phineas' "choreography of peace"?

Style

Why did Knowles not develop some of his characters completely?

In what ways does the author manipulate the elements to help or hinder the plot?

Discuss other devices used by the author (e.g., flashback, figures of speech, diction, foreshadowing, and ambiguity or love and hate, friend and enemy, and good and evil).

Suggested Activities

Give oral reports on *David Copperfield* and *Goodbye, Mr. Chips* for other perspectives of private boarding-school life.

Cosmopolitan (May, 1956, pp. 74-79) contains the short story "Phineas" by John Knowles from which he wrote his novel. As a special assignment, read and report on this work, comparing it with the novel.

Prepare a list of synonyms and antonyms which compare and contrast the following pairs of characters: Phineas and Gene, Phineas and Leper, and Brinker and Leper.

Use the following suggestions for composition:

The necessity and effect of freedom

The attitudes of youth toward war

The experiences that help young people to mature

DRAMA

A Man for All Seasons

Behavioral Objectives

Using information from independent research and/or class discussion on the life of Sir Thomas More, the student will write paragraphs developing and substantiating with specific examples the thesis that More was "a man with an adamantine sense of his own self" (text, p. xi).

Having read the textbook preface to the play and the text of the play, *A Man for All Seasons*, as well as reference materials concerning the historical period which is the setting for the play, the student will summarize the playwright's stated aims and implied interpretations (e.g., existentialism, concept of the hero) and then state and substantiate in a multi-paragraph theme his evaluation of the playwright's degree of success in achieving the stated aims and in presenting an accurate and meaningful interpretation of the man and the times.

Using information from independent research and/or class discussion, the student will write a brief biographical sketch of Sir Thomas More noting the many facets of his rich background (e.g., family, academics, religon, politics).

Following study of *A Man for All Seasons*, the student will apply the criteria for the personal or philosophic essay as studied in the composition unit as he writes a personal essay which attempts to answer the question, "Who am I?".

Textbook

Bolt, Robert. *A Man for All Seasons.*

Background Study

Research the historical background of King Henry VIII–the man, his divorce from Catherine, and the aftermath.

Research Sir Thomas More as a historical figure.

Discuss Bolt's interpretation of *existentialism.*

Become familiar with Robert Bolt's concept of the hero.

Ideas for Development

Act I

Some critics feel that the introductory remarks by the Common Man at the beginning of this play alienates the audience. Why?

How may Richard Rich's assertion that "every man has his price" be considered the thesis of the play?

What purpose is served by having the Steward explain the characters as they enter?

Sir Thomas More's recommendation to Richard Rich is that he should become a teacher; what kind of recommendation does Rich really desire?

How is it obvious that Sir Thomas More is as much Cardinal Wolsey's enemy as the Cardinal is More's enemy? How does More handle his hostility toward the Cardinal as contrasted with the Cardinal's approach to More?

What two sides of More's personality are revealed by the following answers to Wolsey's question, "The King needs a son. What are we going to do about it?"

> "I'm very sure the King needs no advice from me on what to do about it." (Text, p. 12).
>
> "I pray for it daily." (Text, p. 12.)

What aspect of More's personality is revealed in his first interview with Roper, Margaret's boyfriend?

How does the Steward earn his money? What is the irony involved in the Steward's response when he tells Chapuys that he, the Steward, serves only one master, not two?

What are the poetic images Robert Bolt uses to depict certain concepts in the play (e.g., Superhuman context is the sea and water and anything involved with these two things; in contrast, society is the figure of dry land as discussed in Preface, p. xi.)? Note Henry's statement on p. 27 of the text.

What picture of Henry emerges from the interview with More at Chelsea?

How is it obvious that More has a healthy fear of the King? How does More flatter the King?

What is More's attitude toward the law? (Although the law is not perfect, it offers the best system we have of regulating society; it keeps civilization from returning to the laws of the jungle.)

How good a judge of men is Thomas Cromwell, as revealed in his conversation with Rich at the end of Act I? Why do some critics feel that the end of Act I is melodramatic?

Act II

How does More react to Chapuys' and Norfolk's visits to his home at the beginning of this act? (He is unsmiling and realizes serious matters are at stake; to deny the Act of Supremacy is to break a law regarded as vitally important.)

Alice's outburst is an indication of what facet of her personality?

Why is More so grateful for the phrase, "so far as the law of God allows" in the Act of Supremacy? Why is the exact wording of the oath of allegiance so important to him?

What does Roper mean when he says, "We don't need to know the wording. We know what it will mean." (Discuss the possible hypocrisy involved in obeying the letter of the law when disagreeing with its spirit.)

What did you expect Matthew to do when More reduced his wages? What does Matthew's reaction to his misfortune reveal about his personality as shown through his soliloquy?

What is ominous about Cromwell's reply, "The King does not agree with you," to Norfolk's statement, "I still say let sleeping dogs lie."?

It is obvious in their conversations that both Cromwell and Chapuys are not shrewd enough to see a third alternative for More to choose. However, what alternative does More see? (silence under the law)

How is the author's imagery used again in More's references to land, thickets, and places to hide? (law-society) In speaking of the open sea, what reference is he making? (principles by which some men live) How does this imagery on p. 37 reflect More's sense of safety to be found in legal institutions?

Why does More's face go ashen during Cromwell's reading of the King's statement? (Text, p. 68.)

Why does More say that his "natural business lies in escaping"?

Why does Alice tell More that she will hate him when he is gone?

Why is More's outburst (p. 85) so passionate?

There comes a point where More must stand his ground. Where does that point come for him? (Text, p. 81.)

What does an oath mean to More? Why can he no more swear to Henry's marriage than he can change the color of his eyes?

What does the trial of More show? (More erred in thinking of man's law as some sort of distillation of human wisdom rather than a set of rules which can be changed arbitrarily and capriciously at the whim of those who hold power.)

What impudent suggestion (p. 94) is contained in the Common Man's closing remarks to the audience? (Since, like him, we are alive and breathing, we may also be common men and, in recognizing him, may also recognize ourselves.)

Concluding ideas

Why does Bolt start the play with the Common Man? How does he contrast so sharply with Sir Thomas More throughout the play?

In all his many roles: steward, boatman, jailer, and executioner, who is the Common Man's concern?

How would you describe the Common Man's philosophy: "Better a live rat than a dead lion"? Is the Common Man's "common sense" approach really the ideal way for a man to live and "be"?

Suggested Activities

Develop an essay on the topic, "Thomas More: the Reluctant Saint."

In an essay compare Sir Thomas More with William Roper. Does More at times seem hesitant where Roper is extremely sure of himself? What is ironic about Roper's certainty?

Trace the rise of Richard Rich from Norfolk's librarian to Attorney-General of Wales. What price does he pay for preferment? Why, of all the statesmen in the play, is Rich the one who dies in bed?

Pretend you are Sir Thomas More; you have been invited to lecture at a college recently disturbed by riots; write the speech you would give. What would you have to say about the use of force in a just cause?

Develop one or more paragraphs using the following topic sentences:

"Every man has his price."

It is (is not) possible to like a person very much while disliking his ideas.

The law is (is not) the best way we have of regulating society.

The average man is (is not) a pretty poor specimen.

"The law is not an instrument of any kind." (Pro or con)

"I do none harm. And if this be not enough to keep a man alive, in good faith I long not to live."

Write a report on King Henry VIII, using at least three different sources. Include a bibliography at the end of the paper.

See the film version of *A Man for All Seasons* and write a review of it.

Using the approach of a contemporary newspaper, write a news story with headline about either the sentencing or the execution of Sir Thomas More.

If there are any students in class willing to defend the position that More's actions were either foolish or unnecessary, organize a debate on the question of his dying for the cause he did. In the debate compare with More's concept of the law that of Clarence Darrow who said, "Those who have the power to do something have the right to do it." Who is right? Was More's idealistic stand foolish?

Vocabulary

Act I	Act II
aesthetic	ambiguities
chagrined	apostolic
demur	corroborate
depracating	degradation
dispensation	fastidious
expostulation	heinously
furtive	infrangibly
heretic	jocosity
licentious	perjure
stolidly	portentous
unremitting	pragmatist
	recapitulate
	sloth
	splenetic
	truculent
	vestige

DRAMA

Our Town

Behavioral Objectives

After studying *Our Town,* the student will write a short paper using examples from the play to evaluate the extent to which Thornton Wilder achieves his initial purpose (i.e., "to present the relationship of small daily events against the perspective of eternity").

After studying *Our Town,* the student will select one or more characters from the play and write a multi-paragraph theme, citing example scenes or lines to describe how Wilder develops characterization through dialogue.

After studying *A Man for All Seasons* and *Our Town,* the student will devise a list of elements of modern drama, citing illustrations from the plays for each of the elements listed.

Textbook

Wilder, Thornton. *Our Town.*

Background Study

Research the life of Thornton Wilder; his plays, *The Skin of Our Teeth* and *The Matchmaker*; and his novel, *The Bridge of San Luis Rey*.

Research the Greek and Elizabethan traditions of dramatic "freedom of place" as compared to Wilder's use of this technique.

Become familiar with additional modern American playwrights such as Tennessee Williams, Arthur Miller, and others.

Ideas for Development

What is the function of the Stage Manager in *Our Town*?

What simple staging does Wilder use to convey the fact that the Gibbses and Webbs are close neighbors?

For what reason does the Stage Manager give us the exact geographical location of Grover's Corners?

Does the fact that the people of Grover's Corners have as their only claim to culture their appreciation of such works as *Robinson Crusoe*, the Bible, Handel's "Largo," and "Whistler's Mother" reveal anything about them?

How does the wedding of George and Emily portray the close spiritual and emotional ties welding the people of this small town together?

How does the town's reaction to Emily's death demonstrate its unity in tragedy as well as in happiness?

What has Emily learned from her brief "visit" to the land of the living? Is the philosophy, "to make the most of every moment," applicable to the theme of this scene? Why? (Research the Lazarus account in Luke 16: 19-31.)

How does Wilder's treatment of "reliving one's life" compare with Nathaniel Hawthorne's in his story, "Dr. Heidegger's Experiment," in which a group of elderly people are given a chance to relive their youth by drinking a potion?

How does the role of the property man in Chinese plays compare with the Stage Manager in *Our Town*; with the role of narrator or announcer who "sets the stage" in a radio drama?

How did Wilder's use of the multi-level Shakespearean stage help both to unify and speed the action of a production?

Cite examples of flashbacks and narration from *Our Town* that impart "changelessness and timelessness" to the play. How does Wilder also transcend time and space in his play, *The Skin of Our Teeth*?

In what ways is the enactment of the role of Emily a particularly difficult or challenging one? Describe the scenes in the play which require unusual acting skill or direction.

One critic states that the view of man in *Our Town* is essentially tragic. Do you agree or disagree? Why or why not?

Why does Wilder purposely fuse the past, present, and future in *Our Town*?

In the opening "news" of *Our Town*, one of the first things we hear is that twins have been born in Polish town. What themes does this news, together with the news of Emily's death in Act III, suggest?

Is Wilder's device of having questions from the audience effective? Would it work differently with a stage like those found in most high schools today?

Rebecca tells her brother that the postman delivered a letter addressed: ". . . Jane Crofut; The Crofut Farm; Grover's Corners; Sutton County; New Hampshire; United States of America . . . Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the Mind of God, . . ." What is the meaning of this unusual address?

Wilder calls Act I "Daily Life" and Act II "Love and Marriage." Are these titles appropriate? What would you call Act III?

In the opening of Act II the Stage Manager quotes a Middle West poet as saying, "You've got to love life to have life, and you've got to have life to love life. . . . It's what they call a vicious circle." Could this quotation be the theme of *Our Town*?

A parent-child conflict is referred to by Dr. Gibbs, who says, "The relation of a father to a son is the damnedest, awkwardest–." and by Mrs. Gibbs, who answers, "Well, a mother and a daughter's no picnic. . . ." Do you find this conflict realistic?

What commentary on humanity is found in the Stage Manager's statement, "Whenever you come near the human race, there's layers and layers of nonsense. . . ."?

What is the Stage Manager talking about when he says, ". . . everybody knows in their bones that something is eternal, and that something has to do with human beings"?

How true are these observations: As she relives her twelfth birthday, Emily says, ". . . Oh, earth, you're too wonderful for anybody to realize you." She then asks the Stage Manager, "Do any human beings ever realize life while they live it?–every, ever minute?"

Suggested Activities

Writing character sketch critiques

In your opinion, do you believe that Wilder relies too heavily on the Stage Manager to carry and interpret the action? Would you have modified this role in any way? If so, how?

How convincing and effective is George Gibbs in his role of "hero" of the play? Do you believe that Wilder should have made him more forceful? Why or why not?

Have you ever known a physician like Dr. Gibbs? Describe his personality and mode of practice. Is such a type common today, in your opinion?

Compare the characterization of Mrs. Gibbs with Mary Wilkins Freeman's portrayal of a farm woman in her short story, "The Revolt of Mother."

Do you believe that a small-town editor can exert a greater influence on the minds of his readers than his "big-city" counterpart? If so, to what extent? How influential do you think Editor Webb was?

Which of the two characters, Mrs. Webb or Mrs. Gibbs, does Wilder create more warmly and sympathetically? Describe the relationship between the two women?

Why is Simon Stimson such a pathetic character? What positive qualities did he possess to make the townspeople tolerate his lack of stability?

Other composition topics

Assume that the editor of Emily Webb's high school yearbook has been asked to write a brief sketch of her, as he remembered her. What aspects of her personality might he have stressed? How might her teachers have remembered her?

Have you ever visited a twentieth century version of a town like Grover's Corners? Describe your impressions of it.

What twentieth century technological advances have had the greatest effect in changing the "face and spirit of towns like Grover's Corners"? In what ways have these changes been beneficial? In what ways have they not been so?

Wilder has long been an admirer of the Shakespearean stage and the flexibility it offers to the dramatist. To what extent does he incorporate features of the Shakespearean theatre in the staging of *Our Town*?

Do you agree with the statement of a critic, that in *Our Town* "The scenes of daily life, love, marriage, and burial of the dead are the cyclical life-rituals of men in all times and places"? Support your answer.

Do you believe that, although the main characters in *Our Town* live worthy lives, they fail to make the most of their capabilities? Support your answer.

Critics' quotations for suggested essays

". . . Mr. Wilder's is a remarkable play; one of the sagest, warmest, and most deeply human scripts to have come out of our theatre."

–John Mason Brown

"Wilder's cultivated and sophisticated mind reduces our human complexity to its irreducible simplicity."

–John Gassner

"*Our Town* is . . . a kind of religious festival . . . celebrating life."

–Rex Burbank

"The play is a hymn to everyday living and its potentialities."

–Bernard Grebanier

"There go all of us, not 'but for the grace of God,' but 'by the grace of God.'"

–Brooks Atkinson

Other Activities

Encourage and assign oral readings in class of the characters' roles.

Ask students to draw or construct a replica of a possible stage setting for *Our Town.*

View the films of *Our Town, Our Town and Our Universe* and *Our Town and Ourselves.*

POETRY

Sound and Sense: An Introduction to Poetry

Behavioral Objectives

Using *Sound and Sense: An Introduction to Poetry*, the student will define figurative language and cite three or more examples of figurative language in everyday speech, and three or more examples from poetry, and state the literal meaning of the figure of speech in each instance.

Using poems from *Sound and Sense*, the student will cite at least three examples which show how allusions can reinforce the content and ideas of poetry.

Having studied various literary forms, the student will list at least three characteristics of poetry which distinguish it from other literary forms.

Textbook

Perrine, Laurence. *Sound and Sense: An Introduction to Poetry*, (chs. 5-10).

Ideas for Development

"Figurative language"

Define, discuss, and give examples of the following:

metaphor	simile
metonymy	personification
synecdoche	symbol
allegory	paradox
overstatement	understatement
irony	

Explain how figurative language affords us imaginative pleasure.

Show how figures of speech bring additional imagery into verse.

Discuss how figures of speech add emotional intensity.

Compare and contrast image, metaphor, and symbol.

Discuss how meanings relate to symbols as connotations relate to words.

Discuss the pitfalls of misinterpreting symbols.

Interpret the statement. "It is better to miss a symbol now and then than to walk constantly among shadows and mirages." (Text, p. 90.)

Point out the difference between allegory and symbol.

What conditions and circumstances are involved in a paradox?

Explain the value of paradox.

Differentiate the various kinds of irony.

Compare sarcasm and satire.

"Allusion"

Show how allusions are a means of reinforcing the content and ideas in poetry.

Discuss the statement: "He (the student) will find that every increase in knowledge will broaden his base for understanding both literature and life." (Text, p. 138.)

"Meaning and Idea"

Explain what the author means by the term "total experience of a poem." (Text, p. 149.)

Why does the reader often like a poem whose idea he disagrees with?

Discuss the statement: "The value and worth of a poem are determined by the value of the total experience, not by the truth or the nobility of the idea itself." (Text, p. 149.)

"Tone"

Discuss various tones such as playful, solemn, mocking, reverent, calm, or excited.

Account for the differences in tone between two poems with similar content (e.g., "The Unknown Citizen" and "Departmental," pp. 127, 129).

Explain what is meant by shift in tone.

Suggested Activities

Interpret the figurative quotations on p. 73.

Explain the two symbolical levels of interpretation in "You, Andrew Marvell" by Archibald MacLeish, p. 88.

Determine whether the word **sleep** in the poems listed on pp. 93 and 94 is literal, metaphorical, or symbolical.

Discuss the use of symbols in "The Second Coming" by W. B. Yeats, p. 104.

Give examples of sarcasm, verbal irony, satire, dramatic irony, and irony of situation.

Point out the symbols and irony in "Ozymandias" by P. B. Shelley, p. 118.

Write an objective newspaper account of the poem "Out, Out–" by Robert Frost, p. 135.

Look up the mythical allusions in "Leda and the Swan" by W. B. Yeats, p. 140.

What allusions to Christ does A. E. Housman make in the poem, "The Carpenter's Son," p. 143?

Contrast the ideas presented in "Barter" by Sara Teasdale, p. 150, and "Stopping by the Woods on a Snowy Evening" by Robert Frost, p. 151.

Compare poems of different tones but similar content.

Explain the shift in tone in "Love," p. 176.

Vocabulary

allegory
apostrophe
ballad
euphonious
histrionics
hyperbole
irony
metaphor
metonymy
overstatement
paradox
paraphrase
penultimate
rhetoric
simile
symbol
synecdoche
synthesize
understatement

NONPRINT MEDIA

Films

The following films are available from the Jefferson County Board of Education 16mm Film Library:

812.52
Our — *Our Town and Ourselves.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

812.52
Our — *Our Town and Our Universe.* Encyclopaedia Britannica Films, 1959. 30 min. Color. Sound.

Filmstrip

Our Town. Popular Science Audio-Visuals, Inc., 1969. Color. No. 5014.

Transparency

Creative Writing Projectuals. Educational Record Sales, n.d. 24 transparencies.

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_____. *Our Town.* New York: Harper & Row, Publishers, Inc., 1957.

_____. *Three Plays.* New York: Harper & Row, Publishers, Inc., 1962.

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Crabbe, John K. "On the Praying Fields of Devon." *English Journal,* III (February, 1963), 109-111.

Ellis, James. "*A Separate Peace:* The Fall from Innocence." *English Journal* (May, 1964), 313.

Greiling, Franziska Lynne. "The Theme of Freedom in *A Separate Peace.*" *English Journal,* LVI (December, 1967), 1269-1272.

Guthrie, Tyrone. "The World of Thornton Wilder." *The New York Times Magazine,* November 27, 1955.

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BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students and parents.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students based on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. Key to Policies and Procedures for Librarians. Louisville, Ky.: Jefferson County Board of Education, 1969.

BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred and prejudice not with more ignorance, hatred and prejudice; but with understanding, goodness, and reason. Therein no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such material be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.

The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.

With reference to library books per se and book selection, the form used in 1963-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read and review all supplementary curricular inclusions that might be offensive politically, socially or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services and a mature* parent, preferably from the school district from which the complaint orginates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision, he may request that this child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material _____Book _____Filmstrip _____Lecture _____Film _____Record _____Other

Author (if known) _____

Title _____

Publisher (if known) _____

Request initiated by _____

Telephone _____ Address _____

Complainant represents:

_____himself

_____organizations (Name) _____

_____other group (Name) _____

1. To what in the material do you object? (Please be specific) _____

_____

2. What do you feel might be the result of exposure to the material? _____

_____

3. For what age group would you recommend this material? _____

4. Is there anything good about this material? _____

5. Did you inspect all of this material carefully? _____ What parts? _____

_____

6. Are you aware of the judgment of this material by critics? _____

7. What do you believe is the theme or main idea in this material? _____

_____

8. Which of the following would you like the school to do with this material?

_____refrain from assigning it to your child

_____withdraw it from all students

_____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization? _____

_____

Signature of Complainant _____